

Community Video Report

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Top Value Television hits Dee Cee with video

By Gerardine Wurzburg

In 1973, the Guru Maharaj Ji brought his followers to the Houston Astrodome. The conventional media ignored the event. A group called TVTV, based in San Francisco, was there. Using portable 1/2" black-and-white video and a 1" colour system, 24 people covered the event. The subsequent non-fiction piece 'Lord of the Universe', set a precedent as the first national broadcast to originate on half-inch.

Beginning with their porta-pak coverage of the 1972 political conventions ('Four More Years'), TVTV attempted "to demonstrate... what good alternate television might look like." At that time they had hope in the future of cable and were concerned that broadcast television would use their "style as just another commodity." Since then cable has failed to emerge as a strong alternative program market, and TVTV has developed a

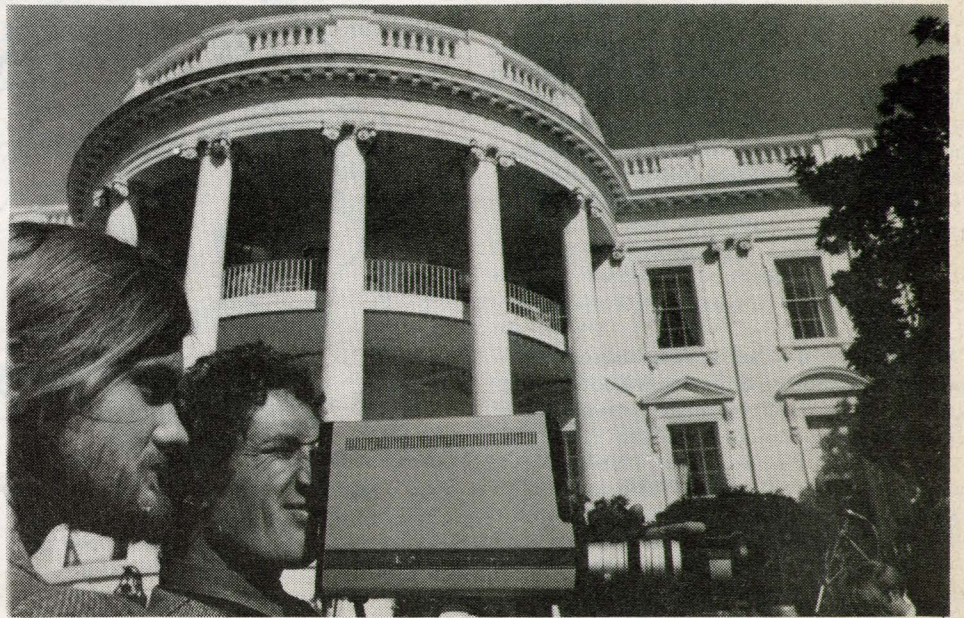
satisfying relation with several individuals in broadcast television.

"We consider ourselves journalists with a viewpoint of the world" said Megan Williams of TVTV. The flexible shooting style inherent in portable video technology has been an important part of TVTV's work. As the availability of that equipment has spread, TVTV, with their usual edge on the future, has become known for their style of 'non-fiction' television, rather than a format.

The Genesis of 'Gerald Ford's America'

For a long time they have wanted to set up an alternative news bureau in Washington, D.C. After completing 'Lord of the Universe' in 1973, David Loxton, Director of the TV Lab at WNET/13 in New York, and co-producer of Lord, asked them what they wanted to do next.

At that point Watergate was culminating, and TVTV prepared to come to Washington to cover possible impeachment proceedings.



Betsy Ross

TVTV crew hangs out at La Casa Blanca.

Nixon resigned, Ford stepped in, and TVTV arrived to do, 'Gerald Ford's America'.

With their equipment and offices in a townhouse several blocks from the White

House, and their living spaces in the same northwest quadrant of the city, they dug themselves in for production work, this fall.

The staff for this production, included the regular TVTV crew, Michael Couzens, Hudson Marquez, Allen Rucker, Michael Shamber, and Megan Williams; the occasional or frequent assistance of N.Y. independents Wendy Appel, Frank Cavestani, Paul Goldsmith, Jody Sibert, and Elon Soltes; Lanesville Videofree's Skip Blum, Nancy Cain, and Bart Friedman; and Anda Korsts, of Videopolis, Chicago. The technicians were Wilson Chou, and Steve Conant; Mary DeOreo, a former Watergate investigator, worked as a researcher; and Betsy Ross was the still photographer.

In addition to this Washington production crew, there were a couple of video people in Oregon who were following a high school current events class as they responded to events that TVTV would be covering in Washington.

Production Style

"Gerald Ford's America" was first envisioned as a single program, but as the production and events unfolded they formulated it as a four-part series: the Presidency, the Social Scene, the Press, and Congress. Each tape had its own group of people shooting and editing it. Usually there would be 2-3 people shooting, and one editor. Each evening the editors would get together and talk about what was coming in. The tapes were also checked for time base error, and logged.

This flexible distribution of labour stands far apart from network groups where only a correspondent talks, and the cameraman (rarely woman) is seen and never heard.

As media people covering the President, TVTV joined the ranks of the White House Press Corps, but their production style and focus caused a slight upheaval in the tradition-bound press corps. When TVTV's camera pointed at the press rather than the President, one member of the press corps called it 'unethical'.

The network had a lighting pool which everyone contributes money to for lights. During a shoot, a network man wanted to know if TVTV had kicked in their share. They had not, and were threatened with a loss if they did not. 'We don't need the lights anyway, we have low light level cameras.' The lights stayed on and TVTV had more than a satisfactory picture.

There were also more light hearted encounters, and their equipment was a common ground that fascinated the network technicians.

[See TVTV, page 6]

Theory and Practice of Community TV, III

Step right up for a new fantasy, folks!

By Nick DeMartino

A community-owned television station!

It was at a community meeting last year that the seed was planted in my mind—a meeting not unlike thousands which have happened before.

I was showing a videotape about housing conditions in our neighborhood to a local community action group—the kind of activism-cum-media that had been generated by the video movement since its sudden blossoming in the late 60s.

One woman who had been visibly impressed by the tape looked over at me and said, quizzically, "Well, I just think this is grand. When can you get it on the TV?"

I guessed I figured at the time that every video person had been confronted with that same question and found themselves laboriously explaining the technical problems of broadcasting half-inch tape—not to mention the difficulties in gaining access to the airwaves.

My lengthy explanation stemmed from the conventional wisdom: you gotta own the TV station to get on it. And, of course, we all know that you have to be a millionaire to own a TV station.

As it turns out, not everyone had this myopic view of the situation, for in the past year some proposals have been made that offer real-live models for low-cost, over-the-air broadcast stations. They include:

—An application to the FCC to operate Channel 40 in St. Louis, Mo., as a community oriented "public access" TV station by Double Helix Corporation, organized by people who had run listener supported radio KDNA.

—An application to the FCC for Channel 48 in Los Gatos, California, near San Jose, by the Fessenden Fund, for a similar access-oriented TV station that would be built around a warehouse studio, by Fessenden Fund—formed by alternative radio owners Lorenzo Milam and Jeremy Lanzman.

—An application which awaits final draft for Channel 25 in Watsonville, California, near Santa Cruz, by community video people organized by Allan Frederickson—AKA Johnny Videotape.

In addition, there are several other projects in various stages of operation which propose other non-traditional approaches to TV broadcasting.

"It's hard for people—even video people—to grasp the concept of building a TV station as something *they* can do themselves," says

Frederickson. "TV in this country has become a business of making lots of money by relaying network color video programming into a town and adding news. It has, as we all know, little to do with public service or the potential of TV."

[See COMMUNITY TV, page 2]

Cable policy changing

De-regulation Push

A major effort within the cable television industry and the Federal Communications Commission is underway that could bring considerable change to the regulations that have governed cable since March, 1972.

Appearing under the designations "Re-regulation" or "de-regulation" (depending on who's describing the process), the drive has the ultimate goal of eliminating as many of the regulatory restrictions on the profitability of cable television development as possible.

Most priority issues are hardly new within the industry: rules dealing with restrictions on pay-TV, non-duplication, mandatory origination and exclusivity have been targets of the cable operators and their allies from almost the moment they were passed into law, and are subjects of current or recently completed FCC rulemaking procedures.

New is the heightened optimism and sense of power in the industry that nurtures the hope that the FCC will further respond to the cablemen's other economic needs. Such optimism has lead industry spokesmen to target on new goals, including:

—the FCC's requirements for technical upgrading of all systems by 1977, which would mean significant re-building of capital plant;

—the provision for dedicated access channels for public, educational, and municipal users;

[See RE-REG, page 4]

FCC Dumps Origination

The FCC has eliminated its long-dormant mandatory local origination rule and adopted new rules requiring any cable system with 3,500 or more subscribers to have equipment available for local cablecasted programs, including non-operator production—commonly called public access.

Thirty days hath November—and almost as many cable TV developments. In addition to Re-regulation and Origination issues, the industry faced imminent action on copyright in the Congress and a Pay-TV ruling (of sorts) at the FCC. We will feature major stories on these subjects in our Jan. issue. In addition, the Commission will soon rule on cross-ownership.

The new rules, which also apply to conglomerate systems commonly owned, technically integrated with 3,500 or more subscribers, do not apply to cable operators who are subject to existing public access channel requirements. That includes cable systems in the top 100 markets. Those which were "grandfathered" from the 1972 rules must comply by Jan. 1, 1976.

The rule doesn't require cable systems to dedicate a channel exclusively for access, but rather permits use of blacked out or origination channel space which is available.

(See ORIGINATION, page 4)

Build a TV Station in Your Kitchen!

[COMMUNITY TV, from page 1]

The effect has been that most Americans are trapped into thinking that TV must be what it already is—a trap that video producers and organizers have also fallen into.

Hence, the past few years have seen all manner of community-oriented TV projects become proposed—access to cable TV, ownership of cable TV, building a community owned MATV system, gaining access to a commercial broadcast station through the regulatory tools of the FCC petition procedure, gaining access to public television stations and to the PBS network, and even pirate broadcasting.

But, Frederickson claims, “the amount of time, energy, and money that is required to launch a \$40,000 TV station can be the easiest and ultimately the most productive option we have.”

The problem was that most of us have not seen it as an option.

What does it take to apply for a broadcast TV license?

When Frederickson started working on this fantasy, he admits, he didn't even know that there was no fee to file for an educational TV station. He called up Milam, who is quite familiar with the FCC regulations for broadcast since he has owned many radio stations, and got energized to do the research.

For Milam and Lanzman—both of whom have been in the broadcasting business since the early 60s—it was a matter of moving from radio to television and broadening the scope of their vision, as well as their technical knowledge.

Once the idea is planted, the steps are similar to those taken by regular broadcasters—with a few major differences.

Finding your TV channel

The first step is to decide *where* you want to broadcast from, since the FCC allocates the broadcasting frequencies according to geographically defined markets. They print an updated list of allocations for every state, which appears in industry sourcebooks like *Broadcasting Yearbook*.

Find your area in the allocations table. You will notice that some of the allocations are familiar channels, others you never heard of. Those are the allocations which are not licensed, and they are available for applications.

Frederickson estimated that there were some 950 available allocations in the 1974 *Broadcasting Yearbook*, although some of those have no doubt been licensed since then.

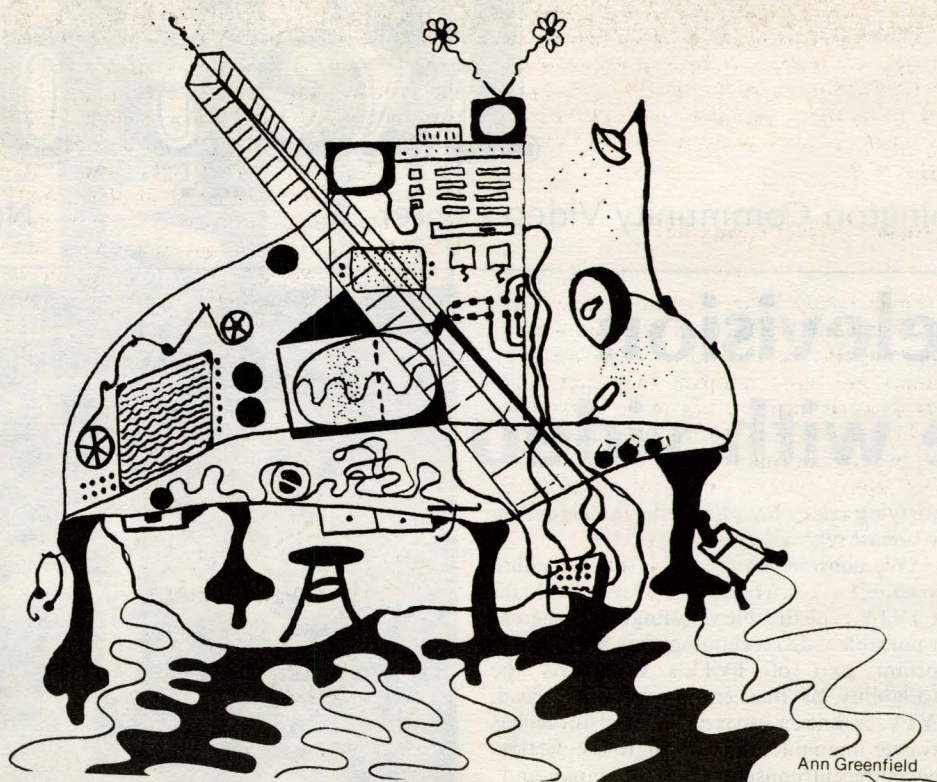
An allocation is either commercial or non-commercial, and will be UHF—the desirable VHF allocations are all gone (although there has been some talk of trying to get some more channels out of the spectrum by the Office of Telecommunications Policy.)

The advantages to applying for the non-commercial license are clear. There is no filing fee, whereas the FCC requires \$25,000+ for commercial stations, (and that is for a 100-Watt station.)

If an allocation is designated commercial, you could apply for it non-commercially, although this isn't true vis-a-versa.

What happens if your town has no remaining allocations? There are several possibilities. You might find an allocation in a nearby town—the FCC allows transfer of jurisdiction within 15 miles if the new town has no allocation of its own.

And then there's the possibility of petitioning the FCC for an amendment of the allocation table—a relatively routine action, which is done frequently by commercial broadcaster. Most people don't realize that there are something like 900 additional UHF channels around the country which weren't included in



the allocations by the FCC. As long as you petition for a channel to be added in your area which doesn't violate the regulations for separation of frequency, the FCC is likely to grant your petition.

Other factors help determine whether you select one frequency or another. As a rule of thumb, the lower the number on the UHF scale, the better the reception. And, if you have a choice, a channel which is not near any other channel might be preferable.

Also, be aware that the *Broadcasting Yearbook* is dated. Licenses and construction permits may have been granted by the FCC. You can check by writing or calling the TV Applications Branch, Room 306, FCC Broadcast Bureau, Washington, D.C.

They could also tell you if your channel has other applicants who have already filed. This can be an important factor, especially if you have a choice.

Making an Application

Once you've decided on a channel to go after, you must prepare an application. The basic form is FCC Form 340—"Application for authority to construct or make changes in a non-commercial educational TV, FM, or standard broadcast station, available from the Commission. As it says on the Form:

"Before filling out this application, the applicant should familiarize himself with the Communications Act 1934, as amended, Parts 1, 2, 17, 73 or the Commission's Rules and Regulations."

That's the law, babies, and it's all you really need, although a lawyer and somebody with previous experience is helpful.

Frederickson has retained a prestigious lawyer, Erwin Krasnow of Kirkland, Ellis, and Row. The St. Louis/Los Gatos folks use another well-known Washington firm, Haley, Bader and Potts.

Public-interest law firms like Citizens Communications Center do not make license applications, but can refer you to private lawyers who are sympathetic.

A broadcast station must show in its application the finances to construct these basic items: transmitter tower, antenna, transmitter equipment, studio, testing and monitoring equipment, plus any "signal enhancing equipment" that is needed to bring the signal up to FCC standards (like time-base corrector, processing amplifier, etc.)

In addition, an applicant must show what it will cost to operate the station for the first year, and prove his financial capability to perform this function.

The typical broadcaster is a businessman who negotiates a contract for a network affiliation, takes that contract—which is good for millions in ad revenue on a station—and raises a million dollars for construction and other capital costs. Then he hires a lawyer who puts together an application package.

A variation of this basic idea has been used by most public broadcasters for non-commercial channels. The majority of U.S. stations are delivery systems for national programming. This structure and its pressure for high technical quality—especially the demand for color—locks the broadcast industry into this magic million-dollar figure.

For instance, in Los Angeles, KVST-TV, which went on the air last year, is a viewer-sponsored television station which programs community material, as well as produces left-oriented political material. Its funding, modeled after the successful Pacifica listener-sponsored radio network, had to come up with about a million dollars to finance color studio facilities and support expenses.

Frederickson says the lowest figure he has heard about to construct a broadcast station is a quarter-million dollars.

Milam, Lanzman, Frederickson and their cohorts believe that the FCC technical standards as enumerated in the cited regulations can be met for as low as \$40,000.

The Los Gatos application comes in at \$49,700 for construction costs. Frederickson has estimated his construction costs at \$23,280 for a 100-watt station, \$47,380 for a 1000-watt station.

Both the St. Louis and Los Gatos applications place heavy emphasis on a largely volunteer-run TV operation, similar to those they ran in radio. The Los Gatos application foresees some 400-500 volunteers weekly.

From Jeremy Lansman

I am part of two groups who have filed for TV, UHF broadcasting permits. These are to be non-commercial, community, "alternative" broadcast stations. Since I have some small assurance we will get one or the other, in Los Gatos, Ca. or St. Louis, Mo., I have been asking people where I could find old, used B&W TV gear. So far I have located a 1KW transmitter, usable in Los Gatos, where we have a 4,000 foot mountain top to transmit from. However, we are a little short on studio camera and switching and monitoring equipment.

Since our finances are strained on paper, but not so bad in reality, we will have a better chance of getting the FCC license if we have commitments for equipment, or equipment on hand.

If there is any way you wish to help, if you know of any interesting stashes of gear, or would like to know more about our project, you may call me in Los Gatos at 408-354-1984, or you could write me at 131 Wilder, Los Gatos, Cal. 95030.

Thus, the staffing and operational orientation of a station could also determine the kind of station operating costs, just as the technical decisions affect both construction and operating costs.

The vast bulk of any broadcast application deals with financial matters. But in an "alternative" proposal, a great deal must be made of the unique approach to programming and technical questions, to convince the FCC that the million-dollar station isn't a hard rule, but rather the preference of traditional broadcasters. Thus, the applications explain about their organizational structure, relationship to the community, experience in community broadcasting—and other factors that will deal with the stark difference in budget projections that must necessarily result.

Where does the money come from?

Even so, the requirement for financial documentation is stiff. Just estimating a "low" capital and operating budget doesn't mean you'll get it.

The Los Gatos station intends to use \$37,500 in pledged donations (from Milam and Pittsburgh broadcaster John B. Schwartz), and an equal amount in a hoped-for matching grant from the Department of Health, Education, and Welfare.

The St. Louis operation has more assets and a greater commitment from Lanzman, who has provided pledges for operating expenses of \$25,000 if Channel 40 is not as successful in getting viewer contributions as it expects to be. Construction funds would come from donated pledges of \$50,000 (again from Milam, Lanzman, and Schwartz and others) as well as \$60,000 in letters of credit and some \$30,000 in liquid assets.

Frederickson has gotten the Santa Cruz Board of Supervisors to pledge \$20,000 in federal revenue sharing money, plus donations for land, transmitter site, and studio as assets. Originally, he estimated that it would cost \$35,000 for a station in Santa Cruz, but with the donated facilities, and a lower wattage output on the station, he thinks that construction costs could be below \$20,000.

For operating costs, Frederickson has negotiated with the school system for an arrangement that would pay the TV station funds from the average daily student attendance received from the state, in exchange for training students who might otherwise drop out of school.

The Watsonville application would have been submitted earlier, except that final details and formal letters were not completed before he left for a "temporary" stay on the East Coast. He is living with his wife near their relatives in Pennsylvania, and Allan has taken a job with a laser manufacturer to learn about solid-state electronics.

One thing these non-traditional broadcasters share with their commercial broadcasting colleagues is the belief that once they get on the air, they won't have trouble raising money. They intend to do it with techniques borrowed from public television, listener-supported radio, and some new ideas—like Frederickson's Flea Market of the Air, where people could auction off goods on the air and donate part of the proceeds to the station. They believe that the reason for failure of many traditional UHFs is their obsession with unnecessarily high technical standards and with top-heavy staff and overhead costs.

Of course, there is no guarantee that writing up an application and putting together a viable broadcasting organization will guarantee that the FCC will give you the station. Neither the Los Gatos or St. Louis applications have been rule upon yet, and Double Helix in St. Louis faces a competitive application for Channel 40 from the people who already run the city's PBS affiliate.

The Los Gatos application may run into problems about its funding, since HEW is not making construction grants to new stations any longer.

But it is the kind of model which these applications provide that will help the tiny seeds—like the one I got from that lady watching my community tapes—grow into a lush, beautiful alternative to the familiar vast wasteland.

From Johnny Videotape

Allan Frederickson, alias Johnny Videotape, informs us that *Community Access Television*, the tabloid paper that he edited for 5 issues, has officially become a victim of the Nixonian Depression. Subscribers who paid for 10 issues will receive instead his upcoming book: *Building a Television Station on Your Kitchen Table*, which he is finishing in conjunction with the research on the Santa Cruz application.

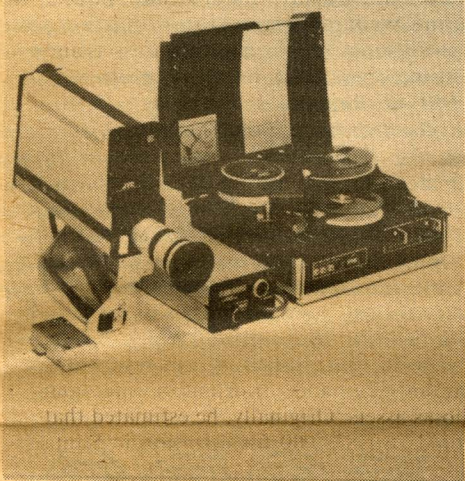
He is also working on a technical article he hopes will be printed in an industry magazine, about the hardware system design and how to build a good deal of it yourself. Watch for that.

By Ray Popkin

More Complete Color Systems

While we have been seeing numerous portable color cameras and systems at trade shows the number actually available has been small. Finally some companies are actually filling orders and systems are reaching the streets. The two systems most readily available are the Akai quarter inch system and the JVC half inch system. Orders for the Sony three quarter inch portable cassette recorder are being filled but there are delays in delivery on their lowest priced color Trinitron camera.

The latest and most amazingly priced addition to the color scene is the Concord color camera priced at \$1,995.00 with an optical viewfinder and \$2,244.00 with an electronic viewfinder. Add another \$240 for a 5:1 zoom lens. A complete package with camera, power supply, Vtr (model 460C which is the same as the Panasonic 3082 porta-pak manufactured by Matsushita) and carrying case is about \$4,500. That would make this system about the cheapest on the market. We have seen the camera only under ideal conditions and found the picture to be of good quality, especially as compared to other cameras at the same show. (We have heard that the camera has the same Trinitron tube that is in the Sony camera which is the best of the inexpensive color camera tubes but as yet this is unsubstantiated). The camera is manufactured by Toshiba of Japan.



CTL electronics of New York is developing a package combining the Magnavox color camera and the Sony 8400 color porta-pak. They plan to mount all the Vtr controls on the camera itself to provide for remote operation and a digital footage counter in the viewfinder so that the camera operator will know how much tape has been shot.

Panasonic Updates Systems

The latest entry to the color market is slated to be the Panasonic portable camera being shown at the NAEB conference in Las Vegas. In the meantime they have already started marketing their updated porta-pak model 3085 which is replacing the 3082. The innards of both the camera and the Vtr are about the same as the old one except they have eliminated the motor noise problems which were previously one of the main drawbacks of the system. They have also changed some of the power circuitry so that battery life is now one hour instead of 45 minutes. Other changes include a sturdier case, uhf output connector for video so that you can monitor the picture while recording without having to use the RF, an improved battery meter and pause control on the deck which allows you to freeze the picture. One Panasonic area rep claims that the new color camera can be plugged directly into the deck without going through a color adaptor. We have also heard that Panasonic's updated editing deck will also be previewed in Las Vegas.

When buying color equipment a lot more care should be taken than with black and white equipment. For one thing color pick up tubes do not respond to changes in light as rapidly as black and white tubes, thus when panning from areas of different light levels picture quality can fluctuate rapidly or look as if it is smearing. Another consideration is the range of operating temperatures for the cameras, example the Panasonic portable black and white camera will operate down to 14 degrees while the new Concord camera will only operate down to 32 degrees. The best thing to do is carefully compare the specifications, make sure you try any camera you plan to buy outdoors and ask several peo-

hardware notes

ple who are already using various cameras. For feedback on the Sony and JVC systems, as well as technical problems with porta-paks and time base correction, see the TVTV article in this issue.

Consumer Market Headaches

The next Alka Seltzer commercials should show someone trying to figure out what's happening in the consumer video market. Rumors are more rampant than fact, and facts seem to turn out not to be facts after all. For three years various manufacturers have been promising to come out with consumer video systems, most of them have never appeared. Those that have come out have met with marketing disasters.

Problems seem to be lack of software available to complement systems, incompatibility problems, technical failures and low consumer demand. The first system to appear in the United States, Cartravision, after many delays, appeared in time for last year's Christmas rush and did poorly in sales. However manufacturers seem to be heartened by recent consumer sales in Japan and it seems many manufacturers are gearing up for the consumer market. In fact many people are claiming that the reason production equipment is so slow coming into this country from such manufacturers as Sony is because they are tooling up for the consumer market and placing less emphasis on institutional users.

There are two major technologies in the consumer market, Video cassette and video disc. Some Disc manufacturers claim they will hit the market in late '75 but this is very doubtful. Cassette manufacturers claim they will also hit the market soon and this is more likely. It is also likely that many of the cassette formats will not be interchangeable, causing the consumer considerable problems.

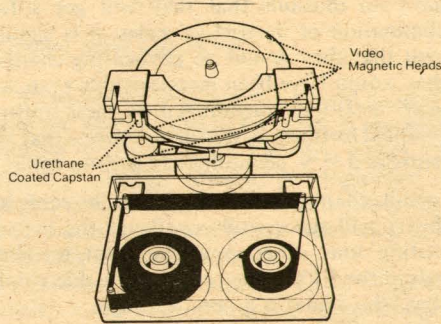
The Cassette Market

It seemed to us all that the thrust of the whole cassette business was going to be three-quarter inch, the joke may be on us. It now seems that most of the new systems aimed at the consumer will be half inch. Leading the way will be believe it or not Sony with a system branded by rumor the SLX series, coming out in summer '75 and being marketed by RCA. This is surprising because RCA has been putting out brochures on its own home entertainment system, called Selectrovision. Supposedly RCA was going to push their system combined with a big software package some time this winter. The light-weight hand held camera that goes with the system has been in evidence but we have not seen the player.

Several other companies have been marketing cassette machines on a trial basis in Japan and intend to bring them into the U.S. market right away. Mitsubishi will soon be marketing its half inch eiaj standard cartridge machine under the name Melvision through Melco Sales, Inc., Los Angeles; prices will be 12-1400 dollars. Toshiba has introduced a 1/2 inch color cassette entertainment system in Japan that includes the color camera being marketed here by Concord. The Toshiba system will use a tape transport system similar to that in the Sanyo cassette machine so that cartridges might be interchangeable. Hitachi and Matsushita already have half inch cassette machines on the market.

While all of these machines use the eiaj format, the cassettes themselves, will not necessarily be compatible, that is they might come in different shapes or sizes or have different loading mechanisms. To further complicate things Norelco is marketing a cassette machine which does not use the eiaj format but the Phillips European VCR format. While this machine has done poorly on the institutional market it will probably be placed on the consumer market soon. Norelco has a small 3 lb. black and white camera to go with the system. Thus with catravision also employing a completely different system we might well have a compatibility catastrophe. At any rate we can

expect to see all these new system as well as the systems which have been around, advertised in consumer publications soon. One is being advertised on the T.V. magazine carried by the Washington Post right now. In the literature for the new Panasonic 3085, "home recording of family" is listed as one of its many uses. One big question that sticks in my mind is, who is the world is going to repair all this stuff, it's almost impossible to get anything repaired now.



The Video Disk

On the disc scene despite announcements that some systems will be out soon it is doubtful that anything significant will happen in the next year. One of the major contenders MCA-Phillips claims it will start mass producing its machines in 1975, but this is unlikely. The most interesting thing about the disc market is the alliances that are shaping up between companies.

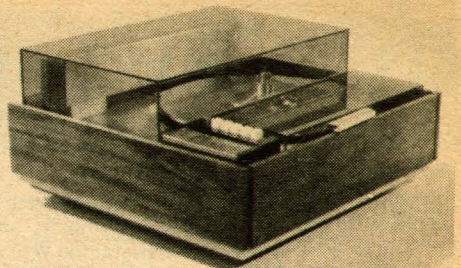
American owned MCA has joined efforts with Dutch company Phillips, and Phillips is trying to buy Magnavox. MCA owns eleven thousand software titles, Phillips is in the best position to manufacture the machines and Magnavox has both the color camera and a good domestic marketing apparatus in the U.S. British Decca (the record people) have combined with Telefunken to form TelDec which is pushing a system called Teds. Zenith is working separately but in cooperation with CSF Thompson a French company, on yet another system. The companies which are combining hardware and software capabilities have commanding lead in the market as they can control format by releasing materials in their own formats and also because they will reap profits from both ends of the business. Also these companies will control timing as companies without software will not market systems until software is on the market.

Basically there are three types of disc technologies which are magnetic, capacitance and laser. Let's divide the manufacturers into categories and look at what is happening under each.

Magnetic: Currently only one company has demonstrated a magnetic system, Bogen-Rabe which calls it MDR for magnetic disc recording. Inventor Eric Rabe converted a standard Dual turntable so that it could handle both video discs and standard LPs. The turntable speed had to be increased to 150 rpm and a whole new stylus and cartridge system installed. Senses magnetic impulses. With this system you can erase programming and re-record, price will be about \$400.

Capacitance: (RCA, TELDAC) In a capacitional machine the implement which picks up the information makes direct contact with the disc. This can cause problems with dust and other surface noise. RCA is considered one of the most advanced in disc technology and may have one of the first systems on the market. RCA claims that their technology is simpler and less expensive than laser technology and therefore will allow them to come on the market with a cheaper machine. The TelDec machine was originally supposed to be launched some time ago but problems cropped up in mass producing acceptable quality discs and in bringing the picture produced by the machine up to par. Many feel that the TelDec system will never be launched because of the fact that laser system manufacturers are going to standardize their systems on a laser format, and because of the investment capital needed for full scale marketing.

Laser Systems. (MCA-Phillips, Zenith, Matsushita, CSF Thompson, Robert Bosch, I/O Metrics, Syndor Barnett.) These systems, with the exception of Matsushita's, use laser beams to read the signals encoded on the discs. All the systems use laser technology to transcribe the discs in the first place. The most advanced are MCA-Phillips which claims their system will be out soon and CSF Thompson, a French company, says it will go as soon as it gets support from another company. (Zenith has been cooperating with CSF leading to speculation that they might combine efforts.) The latest breakthrough in the laser system market is that CSF Thompson has developed a solid state laser circuit that will greatly bring down the cost of manufacturing the machines. Another encouraging development is that CSF Thompson, Zenith, and Phillips are reportedly hammering out agreements to standardize their discs. This might give these companies an edge. One problem remains, in the United States all fifty states have laws regulating home use of lasers and it will probably take an act of Congress to allow for the use of these systems. Matsushita on the other hand developed a regular light source optical reader to read the discs, thus making it the only one of these systems which currently complies with the law.



It's a tight race at this point and impossible to predict which system will come out on top. Early purchasers will probably suffer some knocks with systems appearing and then disappearing in much the same way portable video formats came and went. The safest systems for now would be cassette machines put out by manufacturers such as Sony and Panasonic but they will cost more than discs will in the future. Best bet would be not to buy anything for a good four years.

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Cable TV industry sets De-regulation campaign

[RE-REG, from page 1]

the present requirement that a non-broadcast signal be carried for every broadcast signal, with a minimum of 20 channel ability.

Even the basic question of broadcast carriage, a major conflict with broadcast, has been pushed as a target.

The assault on the FCC rules has been the theme of two recent regional cable conventions—the Northeast Expo in Philadelphia in October, and the North central Expo in Cleveland in November. Key industry spokesmen took the podium to declare “de-regulation” as a priority for the next year, with economic woes as the primary justification.

The real reason seems to have more to do with the expanding muscle of the cable industry vis-a-vis other parts of the communications structure. Since the adoption of the 1972 rules, the cable television bureau has grown progressively, creating an internal lobby for the industry before the 7-member commission. And several of the new members of the FCC have proven to be friendly to cable's interests. Evidence of that friendly attitude was given last April at the NCTA convention when Chairman Richard Wiley announced to the industry the creation of two task forces within the FCC to deal with changes in the cable rules. They are:

“The Re-regulation Task Force,” designed to study the existing rules and make recommendations to the 7 commissioners about facets that are not working and which could be “improved” by action within the current rule-making procedures or by initiating new rule-making procedures.

“Project 1977,” a group which is outlining problem areas that will have to be dealt with by 1977, when the current rules call for substantial compliance in certain areas, and at which time certain “experimental” provisions will expire.

Both Task Forces are headed by FCC Cable Bureau attorney James Hudgens, who recently returned to the Commission after working for a cable operator in Orlando, Fla.

The work of the Re-regulation Task Force has taken priority over the 1977 group, and Hudgens expects a preliminary report to be

ready for internal FCC inspection early in January. Thus far, the Task Force has collected opinions from some 60 commenting parties, the vast majority of which have been cable operators.

The NCTA has set up two parallel committees to encourage individual cable operators to send in their recommendations for rules changes, and to prepare a full-scale presentation for the FCC Task Force of the industry-wide policy.

Although knowledgeable industry sources have no illusions that they will get a full elimination of restrictive rules, it is significant that they would be advocating changes that would have been inconceivable even last year—positions encouraged by their shifting political fortunes as well as the effects that the depressed U.S. economy has had on cable.

Still, chances are not high that the cable industry will successfully challenge the broadcasting and other powerful rival interests before the FCC—the recent pay-cable ruling (q.v., this issue) is a good example.

More likely casualties are rules which are supported by less potent forces:

Gary Christianson, a member of the industry re-regulation committee and a powerful voice in cable affairs, told the Cleveland regional meeting that “the provision requiring three access channels is most expendable. ‘I think here is one case where we have an absolute opportunity to scratch the entire rule,’ he said. He prefers a system that is ‘keyed on demand.’”

FCC attorneys agree that some alteration of the access requirement is ripe.

Another likely rule to go is the requirement for 2-way capability, as well as the compliance with other technical standards by 1977. This is likely to be delayed to 1980 or beyond. Cable operators may also convince the Commission that 20 channels is too many to require.

The Re-regulation Task Force will provide one mechanism for these issues to be considered. Hudgens said that the group is still willing to take comments through mid-December. Address is 2025 M Street, N.W., 6th Floor, Washington, D.C. Since this is not even a formal procedure, a simple letter is sufficient.

OTP cable bill re-written

If everything goes as planned, the final draft Administration's long-awaited cable television legislation will be part of President Ford's state-of-the-union package in January, according to Robert Ross, attorney at the White House's Office of Telecommunications Policy who is largely responsible for drafting the bill.

The first draft, submitted to the Office of Management and Budget in May, has made the rounds of various federal agencies for comments and criticisms, all of which must be considered in a re-write.

The cable bill—based on the Report to the President of the Cabinet Level Committee on Cable headed by OTP chief Clay Whitehead—would be the first national legislation dealing with cable television, and has excited considerable controversy among industry, government and public-interest groups.

Indeed, as most everyone agrees, no cable bill is likely to pass the treacherous political shoals of public hearings to become law, regardless of the revisions made. The same industry pressures evident in this year's pay-cable hearings at the FCC are likely to line up similarly on other cable-related policy questions.

The importance of the bill, however, is the public hearing process, which has been previously promised by Senate Communications Subcommittee Chairman John O. Pastore.

As Ross put it, “I think everyone knows that one purpose of the bill is to provide a focus and a forum for what cable is, its potential, and how it can serve the public interest.” He notes that the Congress knows very little about cable, and a great deal about broadcasting, because they make more use of it, they know its value. Thus, hearings would be an education for the Congress as well as the public.

It would also give community groups, educators, and others whose interest in cable is not largely commercial, an opportunity to express their views before a wider audience, as well as to bring the pressure of organized voting blocs to bear on politically sensitive politicians.

Nonetheless, the final bill reported to Congress by the White House will carry a certain amount of clout, and much attention is focused upon the OTP's drafting process.

At stake are major cable issues including technical standards and compliance, pay-TV, the extent and jurisdiction of government regulation, the dedicated channels for access.

Ross expects no change in the access provisions of the legislation in the new draft—the public access channel would be maintained, the educational and municipal channels would be eliminated.

The problem with much of the legislation—and the basis for much criticism from all quarters—is the inadequate way the bill deals with “short-term” cable issues. The Cabinet-Level report, which provided the theoretical rationale for the bill, focuses primarily on the post-1980 period of cable, and recommends policies during the transition period. It slights the current difficulties of the industry, which cable people claim may prevent any post-1980 period.

Western Union Satellite

Western Union is sending out free copies of a 20-page brochure about satellite use called “Information Networks” WU launched the first domestic telecommunications satellites earlier this year (Westar I and II). Call toll free 800-325-6400 or write Boyd Humphrey, Western Union Corp., 85 McKee Drive, Mahway, N.J. 07430.

FCC passes new L.O. regs

[ORIGINATION, from page 1]

The regulation specifies for the first time some general description of “minimum” equipment requirement for access, which will now be applied in all cases, according to Steve Effros of the Cable Bureau. Cable systems must have the capability of producing live programming with one or more black-and-white cameras, to produce videotape remote programming, and have the capability to edit and playback that program, as well as to modulate audio and video signals properly over the cable.

A footnote indicates that such a capability should not cost more than \$10,000, although operators would be allowed to spend more if they cared to. Minimum maintenance costs were estimated at \$1000 per year.

The Commission issued specific requirements despite opposition from the industry because little incentive would exist for small monopoly operators to provide access equipment. Even when there is no monopoly, access is in the public interest, the regulations note. The Commission is “encouraging” operators to make their communities aware of the access opportunities, and would pass appropriate rules if these obligations weren't met. To encourage continued origination programming, the FCC has deleted rules limiting commercial announcements.

All rules go into effect Jan. 6, 1975, except the equipment requirement, which takes effect a year later.

The new approach to local programming requirements came out of a recent FCC rule-making procedure on the fate of a long dormant rule about local origination programming. (See *CVR*, Vol. 4, No. 1, page 3) in which the majority of comments advocated the abolishment of local or its replacement with beefed-up access requirements.

The origination rule-making has been bottlenecked by numerous cable-related matters that have been given greater priority within the FCC, primarily pay cable.

Open Channel Request

This rulemaking has in turn prevented the

cable bureau staff from resolving several other important access-related matters, including a two-year petition by Open Channel in New York for a clarification of the funding provision of the access rule.

Open Channel has asked the Commission to indicate whether it would permit use of a part of a city's franchise fee for the operation of access facilities by a non-profit group.

Commission sources say that a reply has been drafted and will be placed on the FCC schedule following their ruling on local origination, probably not before January.

The FCC is evidently bound to recommend that no general ruling on public funding of access will be made—that any determination of an appropriate action will be made on a case-by-case basis, essentially what is being done at present.

Cable bureau lawyers admit this creates an inhibiting effect on cities which might wish to try some plan of financing access, because they would be forced to hold up their entire certification process in order to make a special pleading on the access question. Ed Kuhlman, counsel for Open Channel points out that in many cases a cable operator is willing to try such a plan, but the city is uninterested in going through the bureaucratic maze of the waiver process.


The FCC is reportedly unwilling to step into this area because they cannot resolve the problem of government censorship that could result from having the power to select who would operate a cable access project.

ESLAC Report # 2

Another forthcoming Cable Bureau project is the long-awaited second report of the Federal-State-Local Advisory Committee, (ESLAC), which will recommend a policy of “who can regulate what” by Dec. 3. The first report resulted in the major clarification of the cable rules last April, although it side-stepped the difficult problem of how much power to designate to state and local authorities. That is to be the subject of this report. It is expected to lean toward a two-tiered, rather than a three-tiered approach.

VIDEO TAPE

	Reels	Reels	Reels
	1-9 Reels	10-99 Reels	100+ Reels
HALF INCH			
1/2 hour 51/8 reel Memorex Chroma 80-10c	10.00	9.50	9.00
1 hour 7" reel Memorex Chroma 80-8c	17.00	15.75	15.00
ONE INCH-IVC FORMAT			
1/2 hour Memorex Chroma 80-3C	20.55	19.72	19.13
1 hour Memorex Chroma 80-4C	27.44	26.35	26.00
The metal reel add \$2 to unit price			
ONE INCH-AMPEX FORMAT			
1/2 hour Memorex Chroma 80-19C	27.08	26.00	25.10
1 hour Memorex Chroma 80-20C	36.10	34.75	34.30
VIDEO CASSETTE			
1/2 hour Memorex W-30 Dupont KC-30	15.40	15.00	14.80
1 hour Memorex W-60 Dupont KC-60	23.90	22.75	22.75
Chromium Dioxide Tape also available			
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Cable Newscope

Minnesota Districting Report

The Metropolitan Council of the Twin Cities Area of Minnesota have released a report recommending regional districts for cable franchising, in order to achieve sufficient population density for purposes of economic viability.

The Council had been given the authority to make recommendations for franchising and other cable issues by the state legislature for the region.

In addition to the density factor, the districting of suburban and urban cable markets would "result in more quality in central equipment" like editing and portable production gear.

The report would exempt communities with cable systems operating or those where cable is being jointly studied. The basic framework of districts recommended coincides with urban service areas already in use, but with the stipulation that at least 20,000 households exist within each district. Computer model used in study was developed by Cable Television Information Center.

Study available from Council: 300 Metro Square Building, 7th and Robert, St. Paul, Minn. 55101.

Report gives Columbus cable history

A report on *Cable TV in Columbus: What's Happening/What Can Happen* has been issued by the Academy for Contemporary Problems, which is funded by Ohio State University and Batelle Memorial Institute.

The report, which includes extensive reprints from the FCC regulations, and various studies on CATV, also outlines the history of cable in the city, the ordinance, and what groups and individuals have been interested in cable in the city.

Columbus, Ohio, is unique because four companies have been franchised for cable, including one minority-owned local company. Three systems are in operation, with an estimated total of 35,000 subscribers. Little local origination or public access programming is in operation there, although the capability is developing.

For a copy of the report and further information: Academy for Contemporary Problems, 1501 Neil Avenue, Columbus, Ohio 43201.

California Legislature into cable

The California Legislature's Joint Committee on Telecommunications has issued a second report on CATV in the state, recommending the establishment of a state body to "study and develop more effective

uses of telecommunications in California."

Specifically, the Committee, chaired by John Quimby, would foresee a research and support agency in the state government that would carry out the following tasks:

- to define and further use of CATV in a state educational network;

- to provide a way to support the development of new cable services—including programming—while avoiding control over program content;

- to provide liaison with the F.C.C.;

- to provide assistance to local community franchising;

- to monitor future need for state regulation;

- to provide benefits of educational TV to rural population.

The draft report, released September 30, will be the basis for future legislation.

New Jersey Cable/Video

"Cable television takes on greater importance for New Jersey," says Jerome Aumente, since "we're a media-starved state with no commercial television stations of our own."

To help meet New Jersey's needs, a major cable project has been launched by Aumente and others at Livingston College's Urban Communications Teaching and Resource Center.

The Center has received a \$45,000 seed grant from Title I Higher Education funds from the N.J. Department of Higher Education to launch the "New Jersey Cable Video Information Project"—whose goal is to provide technical assistance, information, and consultation to officials of the state's 567 municipalities that are trying to franchise cable television. Franchises have been awarded in 130 cities, and 100 others are pending. The remainder need help in franchising. Many municipalities need help in focusing on the public interest uses of cable.

The project claims support from the state's cable television association, as well as the Office of Cable Television of the N.J. Public Utilities Commission, which regulates all franchising since its inception last year.

Aumente and his large staff and student body have been active in state and national cable action for many years. Livingston, which is part of the Rutgers State University system, was the host site of the April Video Conference 2½ years ago.

Projected services of the new program include workshops, conferences, information and research on a county-by-county basis, with focus on special interests, including schools, libraries, colleges, health and social services, law enforcement, the arts, community development and planning groups.

tion with several purposes in mind: to exchange ideas and information, to see each other's work and to try to affect cable operators and government policymakers to support public access and local programming.

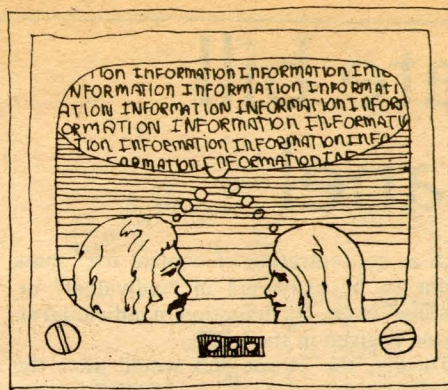
Since planning for national convention starts very early, several video folks have already initiated talks with NCTA officials about continued involvement by the programming community in the convention. Consensus is that there will be participation, but, since money is tighter, that it will be less massive than in the past. However, no specifics have come forth.

If you would like to relate to this effort, contact Maurice Jacobsen, University of Bridgeport, Communications Dept., Bridgeport, Conn. or Nick DeMartino at the WCVC.

OTA may study cable

Although they have not made a definitive decision about it, the staff of the Office of Technology Assessment of the U.S. Congress will probably recommend to its board a project to assess the impact of rural telecommunications development sometime this year.

The project, which was suggested last June by Sen. Herman Talmadge, head of the Senate Agriculture Committee, has been under serious consideration by OTA staff. OTA was created as a Congressional advisory board in 1972 to give the legislators the capability of evaluating the likely social, economic and environmental impacts of new products, processes and technologies in advance of their use.



The Project will also make recommendations to the various governmental bodies for policy development.

Write Aumente at Livingston College, New Brunswick, N.J. 08903, or phone (201) 932-4096 or 932-4103.

Groups drive out MSO

Philadelphia, the nation's largest cable TV market, continues to be the scene of one of the hottest fights between industry giants and citizens' groups. Recent developments indicate that citizens, who had been losing many of their battles, have begun what they hope will be a string of victories.

Philadelphia Community Cable Coalition (PCCC), an umbrella group representing a variety of organizations, has been filing petitions to the FCC against what they call "trafficking" in cable franchises. Philadelphia has granted six franchises to different companies.

In late October, Sammons Communications, owner of the Greater Philadelphia Cable TV Inc. notified the city and the FCC that they were pulling out of Philly, citing "economic conditions and a desire to invest elsewhere." The Citizens group, which had raised questions about transfer of stock in the company, claimed it was their consistent pressure that caused Sammons' exit.

The move came at a time when PCCC had filed the second of two recent petitions with the FCC against Communications Properties, Inc. (CPI) of Austin, Texas, for allegedly taking over control of one of the 6 Philly franchises, this one owned by the *Bulletin* daily paper. PCCC had been unsuccessful in blocking an earlier CPI take-over of Phila. Cable Television Co. in September, when the FCC granted a certificate to CPI for that franchise. PCCC argues that by allowing CPI

another franchise, it would control three of the city's six franchises. CPI controls one franchise granted in the original bid process. That system—Telesystem, Inc.—is the only operating franchise in the city.

Lois Brown, active in the Citizens Coalition, is anxious to keep other cable activists informed of the group's progress. They issue periodic news releases and the *Philadelphia Cable Report*. Write: 1223 W. Jefferson St., Philadelphia Pa. 10122.

Cincinnati cable study

A comprehensive communications study is being planned to explore cable television franchising, regulation, management, access channels, and development of new services for the 49 municipalities in the Greater Cincinnati region.

Overseeing the study is a Commission, headed by University of Cincinnati professor Roger B. Fransecky, who had headed the city's cable task force in 1973. The report, which is due in May, 1975, will include economic and technical analysis of various options for the region.

Consulting has been contracted with Telecommunications Management Corporation of Los Angeles—primarily Carl Pilnick and Herbert Dordick.

For further information, write direct to Fransecky, c/o University of Cincinnati Media Services Center, Cincinnati, Ohio 45221.

Trempealeau, Wis., rural cable

Trempealeau County, Wis., will probably be the first county in the nation to have cable TV for all its residents—those in towns and farms. Farmers Home Administration has approved the first loan in the nation to Western Wisconsin Communications Cooperative, made up of more than 30 existing cooperatives in the county, to cable the area. The loan, for \$1,238,000, is for 15 years at 5½% interest. The funds will build a cable system serving 21,172 people who would not ordinarily receive cable service because of sparse population.

Putting the project together is Gordon Meistad, manager of the county's electric cooperative.

Electric Cooperative in Georgia were instrumental in urging Sen. Herman Talmadge to push for the Congress' Office of Technology Assessment to investigate the feasibility of rural telecommunications for delivery of social services information. (see *CVR*, Vol. 2, No. 1)

Metro Cable

Baltimore County

The FCC's denial of a certificate of compliance for the county's cable TV franchise, on the grounds that Baltimore County is not a single market area, may have far-reaching effects on all metropolitan areas considering CATV.

In refusing the certificate, the FCC said a single county-wide system is illegal. Baltimore County had awarded Caltec, a "local" cable company which lists Fred Ford as a shareholder, the franchise early this year. That franchise had been challenged by community groups protesting the manner in which Caltec was selected.

The election of Ted Venetullis as Baltimore County Executive may also affect CATV development there. Venetullis is a shareholder in a cable company which lost out to Caltec on the early bid.

Montgomery County

The FCC's ruling on Baltimore County may well affect Montgomery County's CATV deliberations. The decision will probably jeopardize the county's plan to carry Baltimore signals to all parts of the county. The more affluent part of Montgomery County falls outside the 35-mile radius for such broadcast.

County elections held up a consultant's final report on cable development. County Executive James P. Gleason, who has spearheaded the cable study, was re-elected after a publicity blitz late in the campaign.

A hearing on a cable ordinance for the City of Rockville was held September 23, but

future hearings have been postponed until after the county report is released.

Arlington County

Gary Armstrong, Assistant Director for Public Utilities in Arlington County, says "Nobody's really sure what's going on right now," on CATV.

Last summer the FCC rejected the County's chosen cable company. Arter's, request for a certificate of compliance on the grounds that Arlington's ordinance does not meet FCC standards. "Ours was more liberal than the FCC's," said Armstrong.

The county has filed appeals for waivers but "the next step is for the FCC to take a stand on this," said Armstrong.

Baltimore City FAIR

A cable public education project about cable television was displayed at the 5th annual Baltimore City Fair. A replica of a cable system, the project was designed to provide information services throughout the downtown fairgrounds, although technical problems prevented it from fully functioning. The City's Office of Telecommunications sponsored it, with support from some 13 industry companies, local institutions, and the Cable Television Information Center and the NCTA. The office also has completed a brochure about cable to distribute throughout the city.

This comes at a time when the NSF-funded study of cable economics in Baltimore by Hopkins University is about to recommend that cable is not as feasible as it might be. Details in next issue.

NCTA convention

The National Cable Television Association for the first time this year is soliciting papers to be delivered at the management as well as the technical sessions of their annual convention, scheduled April 13-17 at Rivergate Center, New Orleans. Anyone interested in appearing at the convention is required to provide an abstract (150 words) of their paper to Wally Briscoe at the NCTA by November 20. Full papers will be Feb. 10. Individuals selected to speak will be notified by Dec. 10.

Among the management issues to be discussed this year are marketing, system management, economics, franchising and renewal, and programming, although papers don't necessarily have to be limited to these issues.

NCTA officials expect a smaller turnout of cable operators this year, and are launching a push to involve groups and individuals which are more "peripheral" to CATV operation, like city and educational groups, etc.

In other NCTA news, Brian Owen, who, until June, had coordinated access and programming areas for the trade group, will reportedly return on a part-time consultant basis. However, most of his duties have temporarily been assumed by Lydia Newman. The NCTA is interviewing others for a permanent programming-access-education person. (Brian was known in the trade as the "house freak".)

For the past four years various video programmers and cable activists have come together around the annual NCTA conven-

Media magnate bill stalls in Hill panel

by Chuck Berk

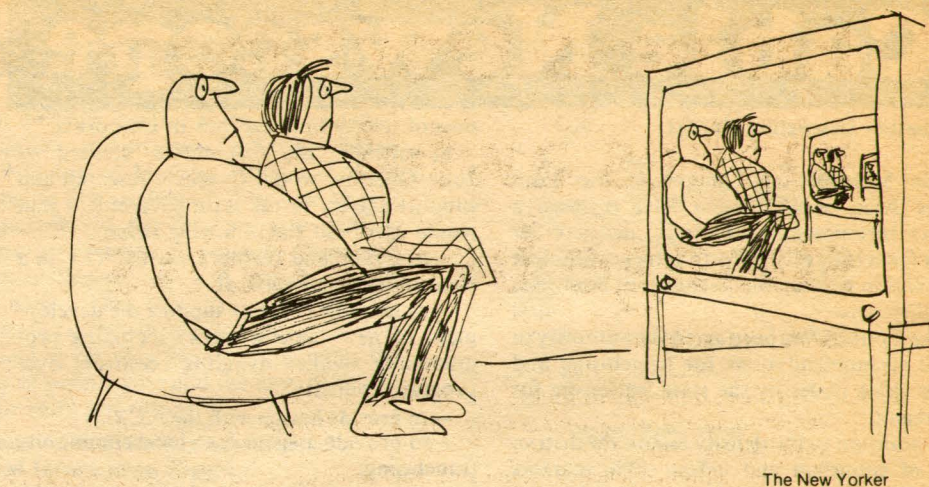
On May 1, 1974, the U.S. House of Representatives passed its version of the broadcast license renewal bill, H.R. 12993, by a 379-14 margin. A modified version of H.R. 12993 followed, with approval in the Senate by a 69-2 vote. Although both versions of the bill strongly favor the broadcasters' interests, there are substantial differences between the two, which must be resolved in conference committee before final passage, which now looks doubtful in this session.

The House bill would allow the FCC to monitor the ascertainment studies conducted by the broadcaster in determining whether the *broadcast operations* have been substantially responsive to the studies to merit license renewal. The Senate version is more specific in its requirement that *programming* be substantially responsive to ascertainment. Secondly, the House bill would allow no questions concerning ownership interests to be considered at any license renewal proceeding. The Senate bill, however, would permit ownership factors

such as concentration of control over mass media to be examined in "individual" or "Unique" cases. No definition of individual or unique is given in the bill.

Thirdly, the House bill would alter the jurisdiction for court review of FCC decisions by distributing jurisdiction among the several circuit courts of appeal. The Senate version would leave the jurisdiction unchanged with the D.C. Court of Appeals. Fourth, the House bill would place strict limitations on filing times by citizens or community groups in license renewal contests. The Senate version would not alter the more liberal existing procedure. Fifth, the House bill would call for the retroactive application of the bill's provisions to benefit the already powerful broadcasting interests, whereas the Senate version has no effective date clause. Finally, both bills would extend the license renewal term from its present three year period to five years.

Citizen's Information Project helped to spearhead the opposition to H.R. 12993 that



succeeded in modifying the Senate version. The purpose behind the opposition was to prevent Congress from passing key legislation that would restrict the ability of emerging interest groups to gain access to the media and to insure a responsive attitude by the media to the public. Although both versions of H.R. 12993 curtail citizen group input into the licensing procedure, a formidable array of feminist, racial minority, and consumer groups did

muster a stiff opposition to its provisional acceptance.

The controversy surrounding H.R. 12993 has not come to an end. A House-Senate conference must still be convened to reach a compromise between the two differing versions. Rep. Harley Staggers (D.-W. Va.), charged with appointment of the House conferees, has not yet acted, and has expressed his own dissatisfaction with the five year renewal provision. His inaction may cause discussion of the bill to be postponed until next year and the new Congress. In the meantime, as H.R. 12993 becomes more widely publicized, opposition to it continues to grow.

TVTV hits Washington with 1/2" video

[TVTV, from p. 1]

Technical Factors

TVTV's work is a proving ground for the latest in video and the possibilities of the technology. Two portable color cameras were tried out in this production. At the beginning they used the JVC camera (Model GC 4800U) and PV-4800U portapak. But that camera has a very slow tube, making shooting difficult in scenes with mixed lighting. It also required a very high light level for operation (400 foot candles).

Although designed as a 'portapak' (walking) unit the JVC unit cannot be used when you are walking. Because of the threading pattern, when you move the tape records an incomplete signal, and therefore time-bases badly, making it unusable for transfer up to quad. The Panasonic 3082 portapak suffers the same malady.

They then got the new Sony color camera DXC 1600 from Japan and used that either with a Sony 8400 or a Sony cassette (model VO-3800). With the Sony, there is no problem walking with the portapak.

When the production began, the decision between using color or black and white was governed by light. Color was only for those perfect lighting situations. With the Sony camera much more color shooting was possible



THE SUBJECT of much of Top Value TV's work has been the media themselves. Michael Couzens and other staffers banter with a "fellow" newsman at a Capitol Hill briefing

To the Courts for Kid Vid Forces

Children's groups and public-interest advocates are gearing up for what may be another 4½-year battle over children's television, in the wake of the FCC's official policy, passed in October.

That policy, which was immediately attacked as inadequate by Peggy Charen of Action for Children's Television, the Boston-based group whose Feb. 1970 petition started the whole push for better TV service to American children, contains the following features for TV stations to follow:

- make "some provision" for special needs of pre-school children;
- telecast present programming through the week, not on weekends;
- reduce level of advertising in children's programming in accordance with reforms adopted by National Association of Broadcasters and other industry groups, which had been coerced by jawboning from FCC Chairman Wiley.
- avoid host selling and other techniques that make it difficult for children to distinguish between programming and advertising;
- make clear separations between programming and advertising content.

Essentially the FCC has passed no mandatory rules in the area, but has relied upon voluntary compliance by an industry which has been refusing to respond to public pressure for 4½ years.

ACT, for instance, had proposed eliminating all sponsorship of children's programming, and requiring stations to rep-

resent specific amounts of programming at stated time periods and aimed at certain age groups.

ACT immediately filed a notice of appeal with the D.C. Circuit Court, but has not announced the grounds.

Henry Geller, former FCC general counsel and now an independent researcher at RAND Corporation, has announced that he intends to file a petition for reconsideration of the rules with the FCC. He has three criticisms: first, that when the Commission uses phrases like "reasonable effort" and "meaningful effort", they are opening themselves up for wide variation of interpretation, and an inevitable this will lead to a great number of petitions to deny licenses of broadcasters by the public. These petitions would be impossible to resolve given the Commission's vagueness.

Secondly, Geller points out that the economics of children's advertising form the heart of the conflict, and that no progress would be made as long as the networks are working competitively. He suggests that the Commission take some leadership by encouraging a relaxation of anti-trust provisions so that all three networks could broadcast higher-quality children's programming simultaneously, which of course, would receive a maximum audience and thus higher ad revenues.

Finally, he is totally opposed to commercials in programming aimed at pre-schoolers, who, the Commission even admits, are not equipped to distinguish between programming and ads, no matter what safeguards are taken. He calls this practice "uncivilized."

ble because the DXC 1600 has a faster tube, and can operate at light levels fairly close to those required for a standard blow video camera.

The major complaint about the cassette was weight: at 30 pounds, though mobile, it was not portable.

The black-and-white cameras had Tivicon tubes, which are low light level. Much of the 'style' tape was shot using these cameras.

Daily maintenance of the equipment was handled by Steve Conant, then two days a week by Wilson Chou would come down from Boston to check out the tape machines and match them, and do any major repairs. Throughout the production the rushes were checked for their time base error, on a dual triggered oscilloscope. In the transfer from ½" to 2" the TV/Lab uses either a CVS 500 (black and white) or a CVS 504 (b/w or color) time-base correctors.

Postproduction

In mid-November, after two months of production, they pulled up stakes and left the city where "all the men wear business suits, and the women dress like bank tellers," as Michael Shamberg remarked.

Through December they will be editing the tapes at the TV/Lab in New York. After doing a rough edit on ½", they transfer those portions up to 2". Using the rough edit as a sequence guide, they then edit on 2".

Their relationship with the TV/Lab of WNET-13, is one they value highly. Its director, David Loxton, has made this project possible, and the completion of 'Lord of the Universe' a reality. The Lab engineer, John Godfrey, has provided them with "a good working relationship with an engineer who is not biased against portapaks."

Future

Air time for the four-part half-hour series 'Gerald Ford's America' is tentatively scheduled for January by PBS. TVTV hopes to bring this series in for about \$96,000. This was under the funding from NET's TV Lab for a year's work, with a budget of \$230,000. Of that, \$183,000 goes to TVTV for productions and the rest is for the technical assistance that the Lab is providing.

After completing 'Gerald Ford's America', they want to work on a smaller scale for a while, and possibly even do some scripted pieces. On this scale will be a show on Cajun music, which they will begin work on in early '75, and possibly a piece of the future of TV in late Spring.

And the future beyond? "Someday we'd like to have a regular time slot on the PBS network," said Michael Shamberg. Perhaps someday TVTV will become the household word that Walter Cronkite is today!

They have published a booklet, based on their production experiences. *The Prime Survey by TVTV. Copies can be obtained from TVTV Box 630 San Francisco, Calif. 94101. \$5. personal and community. \$10. business and institutional.*

Calif. groups submit record license filings

Veterans in the broadcast reform movement in California—where activists have been at it for years—met the Nov. 1 license renewal deadline with a ream of filings before the FCC.

There were four competing applications for the licenses of existing broadcast stations, and more than two dozen petitions to deny renewal of licenses. Broadcasting Magazine, in a major story, admitted that the petitions represented "new standards of creativity, diversity, and thoroughness."

Charles Firestone, one of several attorneys from Citizens Communications Center, who represents many citizens' groups, told *CVR* that "California is one area that produces excellent work. We often don't even have changes before sending petitions to the Commission."

The actions—against TV, AM, and FM stations in San Francisco, Los Angeles, San Diego, Sacramento, San Jose, and other cities—were often spearheaded by the Committee for Open Media, a loose coalition of media activists started by philosophy professor Phil Jacklin of San Jose State University.

More details about petitions, their content and legal arguments is available from Phil, or Citizens Communications Center in Washington.

CBS Counters Vanderbilt with Archives Video Deal

CBS has just signed a two-year agreement with the National Archives to make videotape copies of its news and public affairs programs available for research work at the Archives headquarters in Washington, at 11 regional branches and at six presidential libraries. Study requests would also be honored from university and other libraries around the country.

The CBS deal comes fast on the heels of a suit by CBS against the only other archival recorder of network television news, the Vanderbilt University's project in Nashville, Tenn. Vanderbilt began videotaping the evening news broadcasts of all three networks beginning Aug. 5, 1968, and sells dubs of full programs or any portions of newscasts on audio and video formats at cost. The University also issues monthly an abstract and index to abstracts of all network newscasts.

CBS has charged Vanderbilt with violating its copyright by "trafficking" in tapes and making excerpts without permission. CBS seeks to have the school blocked from further taping and to surrender existing CBS tapes.

For more information about the new deal, write National Archives, Washington D.C. 20408. Vanderbilt's project: James P. Pilkington, Administrator, Vanderbilt Television News Archive, Joint University Libraries, Nashville, Tennessee 37203.

Fairness Doctrine makes awful strange bedfellows

By Maurice Jacobsen

"Because of the application of the Fairness Doctrine to paid commercial time, stations and networks would rather run 'Deep Throat' than any kind of advocacy advertising." (1)

Who do you think made that statement? Nick Johnson, Tracy Westen, Phil Jacklin or any of the other people actively looking out for the public interest on media issues? Nope, it was John E. O'Toole, president of Foote, Cone & Belding, whose ad agency had billings of \$326 million in 1973.

What Mr. O'Toole was referring to in his remarks before the Association of National Advertisers Convention was the refusal of the three television networks to run spots submitted by Mobil Oil promoting their position on the energy crisis.

It's amazing, the bedfellows that the issues of access to media create. Undoubtedly, Mobil would have challenged the networks' refusals in court but they probably knew they didn't have much of a chance of winning their argument in light of an important recent Supreme Court decision.

That case which actually involved two separate proceedings also brought about an interesting union. The complainants in these actions were the Democratic National Committee (DNC) and the Business Executives Move for Vietnam Peace (BEM). In January 1970 BEM filed a complaint with the FCC charging that radio station WTOP in Washington D.C. had refused to broadcast a series of one-minute spot announcements expressing BEM's anti-war views on the Vietnam conflict. Four months later, in May 1970, the Democratic Party filed with the Commission a request for a declaratory ruling:

"That under the First Amendment to the Constitution and the Communications Act, a broadcaster may not, as a general policy, refuse to sell time to responsible entities such as DNC, for the solicitation of funds or for comment on public issues." (2)

The FCC rejected the challenge and ruled that a broadcaster was not prohibited from having a policy of refusing to accept advertisements by individuals and organizations like the respondents.

There was a brief glimmer of hope for access, however, when the U.S. Federal District Court of Appeals reversed the flat ban on public issue announcements as a violation of the First Amendment especially when other sorts of paid announcements are accepted.

But on May 29, 1973 the Supreme Court reversed the lower court's decision and in effect said the Fairness Doctrine was the prime consideration in judging controversial topics. And, that it was the broadcasters' responsibility to judge what issues are of public importance, "thus, no private individual or group has a right to command the use of broadcast facilities." (3)

Broadcasting Magazine, which is about as subtle as a 300 lb. toad in its industry position on these matters headlined its lead story June 4th, '73, *Broadcasters Win One at the High Court*. In a box on the first page of the article they quoted from Chief Justice Burger who wrote the majority opinion for the court:

"For better or for worse, editing is what editors are for, and editing is selection of choice and material. That editors—newspaper or broadcast—can and do abuse this power is beyond doubt, but that is no reason to deny the discretion Congress has provided." (4)

Kind of like saying mother knows best because she's mother!

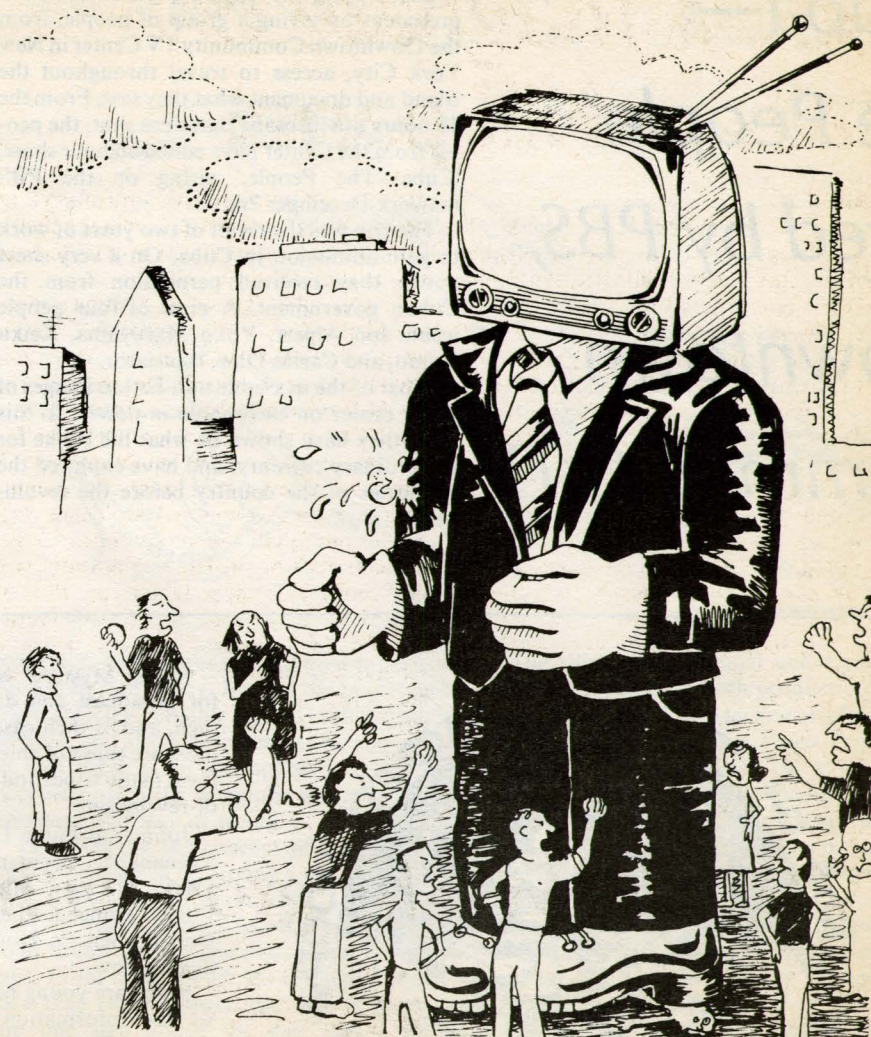
At first glance the 7-to-2 decision seems to have dealt a serious setback to the movement on the part of citizen groups and public-interest lawyers seeking to establish a right of access to the broadcast media for individuals and groups interested in speaking directly on the issues of the day rather than through the reporters and commentators of broadcast stations.

It seems to be a setback, because indeed it is! However the decision leaves room for some new approaches toward interpreting the whole issue of the Fairness Doctrine.

There is a real irony in the broadcasters' delight over this decision anchored in the Fairness Doctrine as just five years earlier they had challenged in vain its very constitutionality in the Red Lion vs. FCC case.

In that endeavor, radio station WGSB owned by Red Lion Broadcasting of Pennsylvania carried a 15 minute broadcast by the Reverend Billy James Hargis in which the Reverend severely lambasted a Fred J. Cook, charging that Cook had been fired by a newspaper for making false charges against city officials, that Cook had then worked for Communist-affiliated publications, and that he had written a book "to smear and destroy Barry Goldwater." (5)

MAURICE JACOBSEN has taught communications with emphasis on community-based video at University of Bridgeport, Conn. since September. Before that he worked with Los Angeles Public Access Project and Community Video at Federal City College, Washington. He has worked for ABC-TV and local broadcasters.



Kristin Moeller

When Cook heard the broadcast he was not at all pleased and concluded that he had been personally attacked and demanded free reply time, which the station refused. Cook then appealed to the FCC who agreed that he should indeed have a right of reply. Red Lion still refused and took to the courts. They lost.

In a 7-to-0 decision the Supreme Court upheld the keystone of the FCC's Fairness Doctrine. The basis of that regulatory scheme makes two basic demands on broadcasters: 1) that sufficient broadcast time be devoted to issues of public importance, and 2) that when an issue is raised, all sides be presented.

All this brings us to what is happening today. Public interest groups and others, Mobil Oil and Friends of the Earth included, can't get access to the air waves even if they can afford to buy it, but we still have the concept of the Fairness Doctrine to play around with and a new approach to the Doctrine is that of equating fairness to access.

In California the Committee for Open Media has filed challenges against stations in San Jose (KSJO-FM), San Francisco (KGO), and Los Angeles (KABC & KNXT). The basis for the petition to deny introduces the idea that broadcasters have a dual obligation with respect to the Fairness Doctrine. Not only must they provide "access to information" as the FCC rules recognize, but they must also provide "access to the people". The distinction lies in who seeks the access. Access to information is "receiver-initiated communications", whereby a listener can consciously choose to tune into a particular news or public affairs program, knowing that the station has scheduled that program for a particular time. Access to people or "source initiated communications" involve allowing broadcast time to individuals who want to address local issues and problems but not in the context of a regularly scheduled public affairs program. The plan is the development of 60 second issue-oriented spot messages scheduled throughout the broadcast day, similar to commercial advertisements, where the listener cannot previously choose whether to tune in or not. In this way a broadcast station can assure its audience a "full airing" of community issues just as listeners are delivered to commercial advertisers.

The question now is whether the FCC and/or the courts will buy this argument. Charlie Firestone of Citizens Communications Center in Washington D.C. has written a legal treatment of this position, and there are plans afoot to challenge stations on the East Coast on the same grounds.

But as our comrade Jack O'Toole from Foote, Cone, and Belding says: "What it gets down to is that advertisers [and concerned people] must present their own points of view in advertising. One thing I know for sure, the government isn't going to do it for us. And unless tongues of fire alight upon their heads, our friends the broadcast industry aren't going to help."

Right on, Mr. O'Toole.

- 1) Broadcasting Magazine, Nov. 4, 1974, page 35
- 2) Supreme Court Reporter, June 14, 1973, CBS vs. DNC 93 St. Ct. 2080 (1973)
- 3) 93 S. Ct. 2080 (1973) pp. 2087-2092
- 4) Broadcasting Magazine, June 4, 1973, p. 22
- 5) Red Lion vs. FCC 395 U.S. 367 (1969)

NBFO Attacks Black TV Series

Several chapters of the National Black Feminist Organization (NBFO), including those in Washington, D.C., Atlanta, N.Y., and Chicago, recently made simultaneous statements of complaint to their local media, demanding an end to racism and sexism in broadcast television programming. Illustrating their charges against the television networks with very specific examples from the current season of prime time programs (a season dotted with blacks, a Chicano and an over-employment of lady cops in starring roles), NBFO's press statement calls for "immediate and on-going action to improve the quality of TV programming, particularly as it attempts to reflect the lives of black people."

Among the numerous complaints, there is a special protest given to the new ABC series,

That's My Mama, which they consider, "unlike some Black TV characters that can be developed to be credible, responsible persons, is beyond any redemption in terms of the damage it has done in perpetuating racist and sexist stereotypes."

The specific complaints against the TV industry are the following:

Firstly, that black shows are slanted towards the ridiculous and have no redeeming counter-images. For example NBFO points out, "We have a junkman, the white audiences have a Marcus Welby. We have a full grown super-stud son living with a matriarchal mother, as opposed to the Wonderful (white) World of Disney." Further, they stated, when Blacks are cast as professional people, the characters they portray generally lack

professionalism and give the impression that black people are inferior in such positions. The character of Leonard on *That's My Mama* is again pointed to.

The worst types of role models in TV programming exist for black women and children, the NBFO statement claims. "Television has been too reluctant to reflect the growing numbers of black female attorneys, physicians and paraprofessionals." They use the few black women on TV who have careers or hold down any kind of a job as evidence for their complaint. Regarding the roles of black children on TV, NBFO feels there are few, if any, of any worth. "J.J. on *Good Times* glorifies the 'sporting life', while his brother Michael's political commitment is distorted and ridiculed to the point where it is an insult to all black people who have political consciousness."

In concluding, the NBFO statement made an immediate demand for: the removal of the show *That's My Mama*, and further, for more black producers, directors, actors and actresses and for a generally higher quality projection of black character images in TV programming.

CTW Has Newsletter

The Children's Television Workshop, creators of Sesame Street, Electric Company and other successful PBS programming, issues *Scope*, a newsletter reporting "grass-roots activities which promote the Community Education Service Program of CTW. It is aimed primarily at educators, and is available from Mid-Atlantic Regional Office, 938 K Street, N.W., Washington, D.C. 20001. Carolyn Whitehorn is editor.

'Cuba— the People' Aired by PBS, Downtown Community TV

Last Spring the Cuban government set a precedent by giving a group of people, from the Downtown Community TV Center in New York City, access to travel throughout the island and document what they saw. From the 45 hours of videotape that were shot, the people from the Center have edited an hour show, 'Cuba—The People,' airing on the PBS network December 2nd.

The trip was the result of two years of work to gain admission to Cuba. On a very short notice they received permission from the Cuban government. A crew of four people went: Jon Alpert, Yoko Maruyama, Keiko Tsuno, and Carlos Diaz, translator.

Most of the available non-fiction images of Cuba center on the people in power. In this tape, they have shown us what life is like for the ordinary citizenry, and have explored the memories of the country before the revolution.

For the project they picked up one of the first colour JVC cameras and a portapak, only a few months prior to TVTV's venture into portable colour cameras (see article page 1). "We really were fortunate that we didn't have any problem with the equipment, since it was brand new," said Jon Alpert from the Center. It took them awhile to find out what they could shoot. "We had problems because the JVC is very slow in responding to changing light levels." They had a good amount of tape that was unusable because they were walking with the portapak, which gave them an incomplete signal that will not transfer up to quad.

"The people there were confused by the amount that we shot, because they are used to film crews, who shoot little bits. Sometimes we would playback what we had just taped for people," said Jon Alpert.

There is much to commend in 'Cuba—The

People.' The task of capturing a culture that has been untouched by the media casting system is difficult. Being critical of this show is difficult. Finally, we have a glimpse of life in Cuba. Although the vision is not a deep analysis, the very 'act of seeing the people' unveils great subtleties.

When they returned from Cuba, they approached the networks. Most weren't interested, except CBS who wanted the tape unedited. Finally, WNET/13, TV-Lab in New York, went behind it. "There was an important precedent set in this production," remarked Jon Alpert, "For the first time public television let someone edit their own tape on a controversial subject."

Downtown Community TV Center is located in Chinatown. In addition to training in video, they also do documentaries on the Lower East Side and Chinatown. For more information: 153 Court St., N.Y., N.Y.



"Great Mystery" is a color videotape available for broadcast and distribution in one inch, half inch, and ¾ inch cassette format. The voices and faces are those of chiefs, medicine men, and leaders from many tribes and they speak with the authority of revelation.

John Fire Lame Deer, Henry Crow Dog, Rod Skenandore, Beeman Logan, Frank Fools Crow, David Managa, Mirium Crawford, Tom Cook, Louis Papineau, Mathew King, Sioux, Blackfoot, Oneida, Seneca, Hopi, Navaho, Mohawk, Onandaga, Crow.

Some are young but many are in their seventies so the information is historical and precious wisdom. They speak of a time of destruction in which many people who have ignored the laws of nature will perish, but the ones who have prepared themselves will be standing on the mountains thanking the creator for their incredible good fortune.

The visions and sacred ceremonies take us to a place we have long forgotten and the songs of

nature remind us of the wonder and beauty of our Mother Earth.

This tape came about from over two years of taping and being with Native Americans in New York State, on South Dakota reservations, at the Stockholm U. N. Environmental Conference, and in Boston during Indian Week. It was edited in the Synapse Studios at Syracuse University on one inch color IVC and is a collage of half inch video, color slides of nature, photographs by E.S. Curtis of tribal life around the turn of the century, and multiple track audio overlays. The result is a fast moving sensual experience which takes one further into the realm of spiritual enlightenment than is usually possible with a two-dimensional medium.

If you are interested in obtaining a copy of this tape please contact us and include information about your group, what use will be made of the tape, and what format you will require (equipment it will be played on, black & white or color, etc.). Contact: APRIL VIDEO, Box 77, Route 375, Woodstock, New York 12498.

AMC interns for 1975

The Alternate Media Center has announced that it will continue its successful cable internship program in 1975, and is accepting applicants on a deadline of Dec. 15, 1974. Applicants must locate a cable television system which is willing to support half of the costs of the project, as well as to allow the intern to produce programming. The intern's yearly salary is \$8580. Applications and requests for information can be directed to: AMC, Robert Pinto, 144 Bleeker, NY 10012. (212)598-3338.

News from Lanesville Folks

Lanesville TV is still on the air after more than two years of providing weekly live-and-taped programming for this tiny upstate New York community. The Video-freex, one of the pioneering video groups, moved to Lanesville from New York City and began sending out programming to local residents over the air.

They have shown not only their own tapes and live stuff on their "self-service community TV experiment of the airwaves," but they also show tapes from other parts of the country. If you have something you'd like to exchange, they're open to it. "Feedback guaranteed." Write Lanesville TV, Lanesville, NY 12950

The Freex are also very interested in any video about circuses. To inquire or exchange tapes, write: Media Bros. Circus, c/o Videofreex/Media Bus, Lanesville, N.Y. 12450.

Denver Project won't quit

From the Denver Community Video Center's summer Newsletter:

Every video group, we surmise, has a project that just won't. In September of 1973, we began to tell the tale of the two cities of Georgetown and Silver Plume and the railroad which made them both famous at the turn of the Century. The Georgetown railroad carried ore for processing in Silver Plume just two miles away. Because of the steep grade, however, the train track looped back over itself on a high bridge thought to be one of the

engineering wonders of its day. In 1972, the Colorado State Historical Society began to create the historic railroad and its loop once more. By then, Georgetown was a thriving tourist town while Silver Plume had kept its stand-offish ways. Communication was not too great between the Society, the "railroad people", and the towns. We set out to get the story of the loop, interviewing the miners (now in their 70's) who remembered it. We talked to town officials of both towns and the Historical Society, and collected some 8 hours of tape on what came to be known simply as the Project. No real planning, just collect the tape. Well, who was going to edit that tape? A lot of people had a lot of ideas on how it should be done, but few stepped forward to do the work. Into the gap came Kathy Gunning, our fearless President. Sure, a whole lot of people participated at some point, but it was Kath' that did the damn thing. Now, we have a new tape, probably the best thing the DCVC has produced. Thanks to her.

Write DCVC: 1400 Lafayette, Denver 80218,

The work sessions resulted in a number of concrete plans for greater cooperation between working video people in the region including:

—Midwest Video News: Groups agreed to subscribe and contribute to a new monthly information exchange, which is going to be coordinated by WIDL Video in Chicago. WIDL had already been publishing their own newsletter (See CVR Vol. 2, No. 1), which they volunteered to change into a regional organ of video groups. Others are welcome to subscribe at \$4/year, from: 5875 N. Lincoln Ave., Chicago, Ill. 60659.

—Joint activities: As the first issue of MVN reports, many people who got together for the first time were able to plan cooperative work.

—Video Bicycle. Ten groups agreed to participate in a bi-weekly tape exchange, a kind of electronic chain letter, to keep each other informed of what's happening.

WIDL Video, publishers of Midwest Video News, have also produced a video directory of groups in the midwest. Write them for a copy.

video shots

MIDWEST VIDEO CONFERENCE

Video people in the midwest discovered that a regional approach to cooperative efforts is more "manageable" than the national model which had been tried in the past when they met for the first Midwest Community Video Conference in September.

More than 50 individuals from an estimated 20 organizations from Denver to Ann Arbor attended the 3-day event sponsored by three Wisconsin groups. Highlighting the conference itself was Friday and Saturday night cablecasting over the Madison cable television system. Some 15 video groups appeared on the cable to explain their work and to show taped excerpts. (The 6 hours of tape are available on ¾" cassette or ½" from Community Video Exchange, 814 W. Wisconsin Avenue, Milwaukee, Wis. 53233).

VIDEOWORKS has 2 political tapes

Videoworks, a Los Angeles-based video production group, has recently announced availability of two political videotapes:

—"Education in China: students work, workers learn", which was made in cooperation with the U.S.-China Peoples Friendship Association, is a fiction documentary made during recent delegations to China. Subject matter includes the story of Huang Shuai, an elementary student whose persistence in criticizing her teacher's traditionalism made her case an example throughout China; illiterate housewives who turned their repair shop for scales into the country's leading transistor equipment factory; scenes from Tsinghua and Nanking universities. 20 min. Script: Dr. Linda Shiu, Professor of Chinese, Cal State Dominguez Hills. Available ¾" or

½" color (\$100) or 1" (\$125). 50% to Association. Shot on super 8 and stills, transferred to 1", edited on SONY 340s.

—"Re-opening the Rosenberg Case: An interview with Robert Meeropol". The son of Julius and Ethel Rosenberg puts the demand for reopening the case in its historical context. 20 minutes, B&W. For showings, through L.A. committee to Reopen the Rosenberg Case, 555 N. Western Ave., L.A. Calif. Sale: \$100 for ¾"mr ½". 50% profit to committee.

For purchase or information, write: VIDEOWORKS, 3112 Penn. Avenue, Santa Monica, Calif. 90404.

New England Conference

"Video Image Nation" is conference at the New England Center for Continuing Education (2 Strafford Ave., Durham, N.H.) on Feb. 7-9, 1975. Featured are Author Gene Youngblood (*Expanded Cinema, Videosphere*) Kit Laybourne of the Center for Understanding Media, artist Woody Vasulka, WGBH-TV's Fred Barzack. \$60 fee covers two nights' lodging and 5 meals.

Lake Placid Video

Center for Music, Drama, and Art in Lake Placid, N.Y. sponsors a variety of video workshops that last 6 weeks long and continue throughout this winter and spring. For further information: Video Workshops, Ctr. for Music, Drama, and Art, Saranac Ave at Fawn Ridge, Lake Placid, N.Y. 12946.

Denver Workshop ideas

Denver Community Video Center (1400 Lafayette, Denver 80218) report, in their fall newsletter, that they are trying a new format for the workshops—the Video Weekend. "The idea is to spend the entire weekend, 7-10 Friday, 9-5 Saturday and Sunday, using the portapak, producing a video statement and editing the tape. Not a bad way to experience the new television." Costs vary from \$40 to \$80.

Video Help in Print

Independent Video by Ken Marsh, designed by David Holzman. (San Francisco: Straight Arrow Books. \$7.95)

A Community Television Production Experience by Denver Community Center (1300 Lafayette Ave., Denver, Colo. \$2.)

The Video Primer by Richard Robinson (New York: Links Books. \$7.95)

New video manuals are appearing on the market nearly as frequently as new video equipment modifications and improvements are being presented to the excitement/entertainment/dismay of those people working in and around the medium. The purpose of the manuals that have existed until fairly recently has been often limited to an explanation of buttons and tape paths and some stern advice about where not to point the camera. The video manuals have been in a race to keep up with new hardware, guiding at least our hands to the correct stop and start and expanding our vocabularies at least as far as necessary to know we are talking to the right equipment dealers.

Two areas of demystification have most often been left out of texts and manuals for video training workshops and production: The first is the underworld of video electronics/physics—that is, a basic understanding of the inside of this equipment which many of us relate to as often as our toothbrushes and think about as little, except when it breaks down (as when we're forced to go to the dentist).

Secondly the need exists for a methodology for teaching/learning video process/production. Of the three video manuals, each presents a small breakthrough into one of these areas of need.

Independent Video by Ken Marsh of Woodstock, N.Y. Community Video names

itself "a complete guide to the physics, operation, and application of the new television for the student, the artist, and for community T.V." Its basic premise is that one must know the medium inside and out if one is to take it seriously, work with it and appreciate it. The format of the book speaks to this same assumption, beginning with "The Big Works" where basic (and somewhat advanced) principles of energy (electric/magnetic/mechanical) are explained. From there we are taken to "Working the Big Works" where we see these principles in action with processes like: electricity to power energy, electronics to intelligence energy and of course, electricity from light. Mixed in these areas, things like optics, acoustics, modulation and measuring are explained.

Where this background takes you is directly to the application of these principles and processes in "Videoworks". In this section, one begins to feel that they are finally coming to terms with how it all works. Things like timebase correction, and waveform monitors, become suddenly more manageable.

The last two sections of the book are the more typical hardware setup and use, care and cleaning raps, where the basics are laid out again, though we are spared, intentionally by the author, the specifics of brand name idiosyncrasies, and specifics which he points out are readily available from equipment manuals themselves.

What this book most has going for it is its diagram-with explanation, visually-oriented approach which comes to feel much like an ex- of the medium being discussed. The cross-references between concepts and applications kept it all close enough to the ground for the reader not suffer from dizziness, at the more advanced levels of explanation.

There were parts, however, that I admit I did not understand, as someone with no electronics/physics background, but the

Viacom has four head-ends operating in the county, none of which are interconnected, and only two of which are equipped to send programming. While there has been a studio planned for some time, delays have kept it from becoming a reality. Hence, fighting the cable company in the 11 communities which are franchised in the county has been the only leverage MCV has to force programming commitment from Viacom. In addition, two small communities in the county have franchised to other companies. MCV is beginning negotiations there, as well.

At the top of the list of problems: money. They have survived with piddly grants, and the whole place is essentially volunteer-run. Some money seems to be forthcoming from local governments for taping services, but not enough to sustain the activist parts of the program.

Although the County is overwhelmingly middle-class and white, there is one town—Marin City—which has a large black population of 3,500 people. MCV has helped a group of people there get a portapak and begin to do video in Marin City.

NBC Looks at Video

NBC's trendy *Tomorrow Show*, with Tom Snyder, plans a December show on new developments in video. Included will be Positive Media in America group.

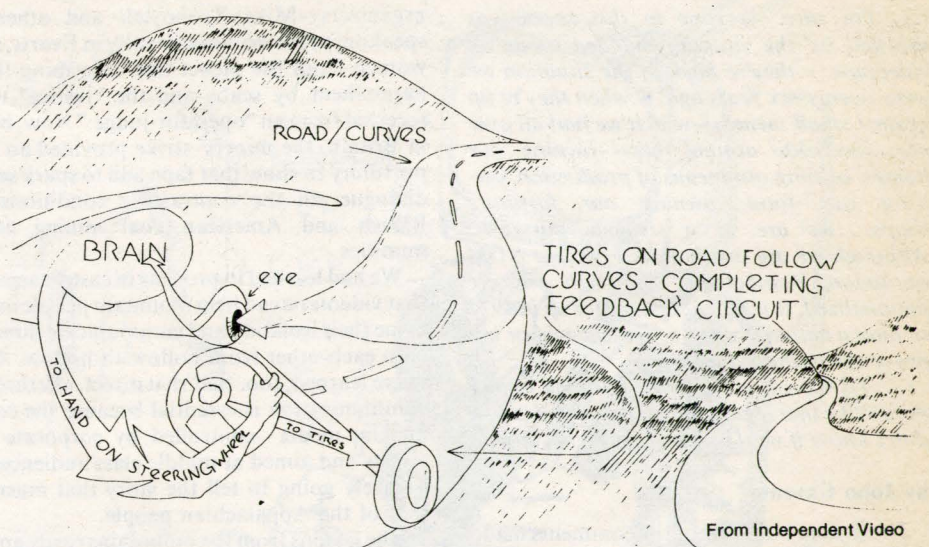
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NYC Video/Film Group

A new Association of Independent Video and Filmmakers has been formed in New York City. \$10 membership, \$3 for information on activities, from: Ed Lynch, 81 Leonard Street, NY, NY 10013. 212-966-6930.

FEEDBACK / DRIVING AS AN EXAMPLE



overriding feeling was not of a need to understand it all right away. Instead the reader feels there are a few possible levels of understanding present, and also a basic respect for the reader in that there is an attempt to interpret the necessary scientific principles into a common language and way of seeing.

For example the concept of feedback circuits is compared to driving a car. . . eyes see road, eyes lead to brain, then, hands drive steering wheel, steering wheel to tires, tires on road follow curves, completing feedback circuit. From there we are led through frequencies, sync, camera operation, et al. In short we are one step above the gun with a smile shooting out electrons at our t.v. screen but not expected to build a new synthesizer upon finishing the book. I see the value of the book primarily as an intermediate/advanced level of understanding for people taking video seriously. It would probably overwhelm a beginner, and would need accompanying hands-on orientation and explanation.

For the beginner in a video workshop, oriented to working collectively for a community video experience a concise new handbook has been put out by the Workshop Task Force of the Denver Community Video Center. *A Community Television Production Experience* has it all over the other two manuals under consideration in cost and portability, two things very close to our hearts in this medium, but is, of a narrow scope in content. It defines its own scope as specific to the application of basic video portapak skills to community issue documentation, with a heavy emphasis on skills sharing with others. Its strengths are its pragmatic discussion on the need to use the right form of media for different situations and purposes, and it is not always video, they remind us. Basic production hints on how to deal with yourself and others in making your first tapes are right on target. Included in the handbook is an excellent listing of print resources for all levels of video production.

The third video manual under consideration here touches on both production (single-camera and studio) and technical information. Richard Robinson's *T e Video Primer* is a long, conveniently shaped (5" x 10") handbook which attempts to link theory (of media in general and video in particular) with production. Though there is no particular chapter on theory, Robinson dots many of the sections on equipment, with humanizing references to issues like the purpose and potential of putting video into peoples hands, and the relationship between TV and VTR. On this point he comments that video people need to understand the history of their medium, through the archives of old TV shows made since the birth of television just as any serious film student would study the history of that medium.

The sections on video production construction, and visualization have a lot of good advice. The technical information is extensive but the lack of graphics for illustration makes it less than adequate in itself.

Each of these manuals have strengths and instead of pitting them against each other, I've attempted here to point out the potential best uses of all while noting where the limitations of each also lie. Because of the lack of adequate print resources for video production and training we are forced to accept much of what we get, but with these latest attempts we seem to be approaching a higher level of sophistication. Much of this seems due to the realization that with all the different uses of video- for: independent personal statements, documentaries, therapeutic processes, classroom and reportage, we are taking the very same basic, qualities of the medium and applying them in different ways. The direction we need to go is towards a more thorough understanding of the qualities of this unique medium and then a more developed and shared methodology for using them.

—Victoria Costello

Can these people help you?



Do you need video production or planning? Specialized video workshops? Technical system design? Help with cable franchising, citizen participation, public access? We are experienced, up-to-date, skillful. Write for brochure, or call: WCVV, 2414 18th Street, N.W., Washington, D.C. 20009 (202) 462-6700.

Video project helps US, Welsh miners

...I'm sure everyone in this room was shocked by the situation handed to us on videotape. . .they're back in the situation we were twenty-six years ago. . .when they're up against small owners—which we had all over our coalfields around here—owning our homes, owning our means of production, owning our food, owning our furniture shops. . .we are in a struggle ourselves. Although we are one hundred percent NUM or union membership, although we are nationalized, it is still necessary for us in 1974 to have a national strike so we can gain or improve our standard of living.

...I'll tell you one thing, if we had to face things like that—guns and violence and jail—I don't know if we'd be out of the picket line. . .

by John Gaventa

These were but some of the comments made by Welsh miners in Britain after watching a videotape of striking miners at the Brookside mines in Harlan County, Kentucky. The time was February 1974, and the Welsh miners themselves were on strike, in an effort to gain an increase in wages—then less than half those of most Kentucky miners. But what impressed these Welsh miners was not the wages of the American miners, but the conditions they were up against—poor safety, anti-unionism, company thugs, “kangaroo” courts. And the determination of the men, women and children of Harlan in their struggle to win basic union rights reminded these Welshmen of their own similar struggles years before.

This was only one impression of many that grew from a project that I've been carrying out, away from a while from Appalachia, studying and researching in England. The idea of the project was simple: to use a videotape portapack to allow Appalachians to communicate with and learn from people in similar situations—people who were involved in or had already faced similar battles to those we face in the mountains at home. This particular project was on working conditions, union organization, and union democracy among the British miners.

Last November I had taken some videotape in Harlan, including interviews with union

organizers—Mike Trobovich and others—speaking at the memorable rally in Evarts, and women from the picket line describing their harassment by scabs and the “justice” they received from an “operator-judge.” Now, back in Britain, the miners' strike provided an opportunity to show that tape and to spark some dialogue on the contrasting conditions of British and American coal mining communities.

We had learned in projects in east Tennessee that videotape can help mountain people overcome their isolation and communicate directly with each other from hollow to hollow. And we've learned, too, that that direct, alternative communication is essential because the commercial media—controlled by corporate interests and aimed at middle class audiences—is rarely going to tell the story that must be told of the Appalachian people.

The lessons from the mountains easily apply to the way the media views and treats working people in similar situations outside of the mountains. For instance, in Britain the miners felt that the television was not giving them a fair representation—“It is just a public relations exercise with the television and the mass media when they say the public is against us,” said Terry Thomas, a miner at the Brynlliw Colliery. In the United States, the media portrayed the striking British miners as power-hungry radicals, threatening to bring the country to its knees, while little attention was drawn to the facts that they were the lowest paid miners in all of Europe and that even the public opinion polls showed them to have the support of a majority of the British public.

Such instances of communication between mining communities of different countries reinforce the points we already have learned in Appalachia. We cannot depend upon the outside commercial media; there is a need for an alternative media, controlled by and provided for our own communities; and such media, when used effectively, can be a strong force in the development of consciousness, organization, and dialogue within our own communities and between our communities.

It was with these ideas in mind, anyway, that I took a video portapack to the valleys of

South Wales during the British coal miners' strike of 1974. I took some thirty reels of tape in union halls, working men's clubs, homes, and mine canteens. They were of meetings, interviews, reactions to American tapes, singing and rallies. There were the usual frustrating technical problems, complicated by differences in British electricity and by incompatibility of British substitutes when my gear blew out. But one hour-long edited program, *Strike '74*, is now back in Appalachia, and other programs may be produced from the material soon.

A few comments should be made about three particularly interesting aspects of this process.

Video and Feedback. Whenever possible, the videotapes—be they interviews, meetings, choir practices, rugby matches—were shown back to the participants. The feedback sparked responses of further conversations and reflections of pride or of self-criticism. Everyone enjoys viewing themselves, but the impact is something special upon people who are normally denied the chance to watch themselves—or anybody like themselves—favorably or realistically portrayed on the television screen.

One particularly dramatic example of this feedback process occurred one night early in the strike in a miners' club in the town of Clydach. I did a series of interviews about the events leading up to the strike. “It all started in 1926,” said one long-time union man, and he continued by describing in detail for thirty minutes the history of the South Wales miners since. The video was then taken into the main room, set on a table, and played back in its rough form. A friend wrote down for me what he observed happening:

“It is difficult to account for the sudden grip the video screen had on all the people there drinking beer, listening to music, talking or reading. The clutch of the set was immediate and real.

No one moved to turn off this playback as they did a BBC program in a miners' lodge up the road. Virtually no one in the room discussed any other topic.

An unusually long attention span seemed to prevail.

Video and Organizing. Two features more than any others stand out about the miners and their organization in Britain. The first is their internal union democracy; officials are elected, members participate in making decisions and formulating policies; leaders are held responsible for how they represent the men. The second impressive feature is the solidarity among the miners and with other workers. When the men went on strike, virtually all coal production in the country came to a stop. And, more effectively, the truckers, railwaymen, and dockers refused to transport any of the stockpiled coal, while many workmen of other industries refused to use it until the strike was settled. Such organization is difficult to attain or maintain in any situation. In a small way, we found that video could help.

When leaders of the Brynlliw mine went to meet with the leaders of a local steelworkers' union, they asked us to come along and record the meeting. The tape of their presentation could then be used for the miners back in the local union to see how they were being represented by their leaders. In fact, some fifty of the men spent an entire Sunday afternoon watching the two hours of tape, criticizing or applauding their spokesmen, and thinking of how the presentation could be even more effective the next time.

Video and Exchange. While the video thus helped in the organizing situation, perhaps of most interest was the sharing of video tapes from other miners, in this case, striking miners at Brookside. The tapes were shown at several sessions in local miners' clubs or centers to groups of about forty. The effects of the showings were profound; the miners watched

with interest, sympathy, and shock. They then were asked what they would have to say to the American miner, particularly in view of the new leadership of the United Mine Workers, the conditions faced in places like Harlan, and the current negotiations for renewal of the contract which expires in November. The responses were videotaped.

[See MINERS, page 11]

Good Ideas Don't Fall From the Sky

Kodak Advice Could Really Help Workers

By Larry Kirkman

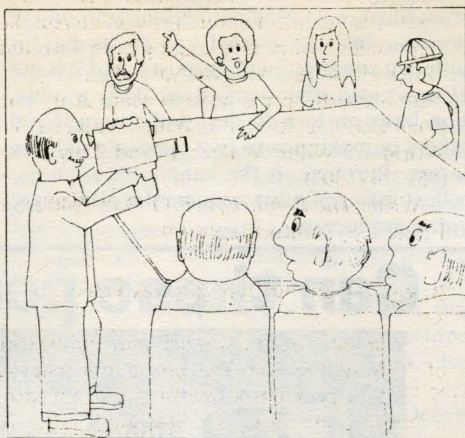
The Ad for Kodak. I saw it on the Mary Tyler Moore show. How does the jingle go? “Have you ever thought about taking your Kodak to work?” They show a scene of a tightrope walker. It's all very bubbly, like the family picnic and Christmas ads that used to sell Brownies.

Everyone has an Instamatic, a cassette audio tape recorder, or a super 8 outfit at home. Many people have more advanced 35mm photography equipment or higher quality audio decks and microphones. And through schools, libraries, public access to cable, and private groups, small format television production is becoming more and more accessible. All this equipment is produced for consumer entertainment, to be kept in the closet for holidays. But Kodak's correct: Beyond the stacks of tourist albums, wedding portraits, and baby pictures, people are beginning to think about taking their Kodaks to work.

It's Kodak who is walking the tightrope, trying to get us to export the same cheerful conservative uses of this equipment to our workplaces. I suppose to record the office party, softball team victory, or all the other successful collaborations that management subsidizes, pictures of one big happy family here at Dupont Chemical, Hughes Aircraft, Pacific Telephone and the Post Office.

Not everyone's having as much fun as that circus act. In fact things are probably pretty lousy down at the circus too. Those happy family scenes around the fireplace and Christmas tree weren't the complete story of home life either.

Last summer when a Detroit truck plant went out on strike, a team of workers was down there, when the sun came up, with a portapak and microphones, videotaping the behavior of the company, the police, and most



From: INPUT, Milwaukee

important the behavior of sell out union officials who were trying to talk them back to the line. Union reps with bullhorns shouting at the pickets, “the plant is open for work,” when the parking lot was empty. Later during the strike, this tape was shown at the union hall and helped to consolidate the rank and file in their determination to stay out.

Is this what Kodak means by “have you ever thought about taking your camera to work?”

Well, for a minute, forget video and all its difficulties—hard to get, too expensive, too much practice involved. Think about working up to it. Think about using a pocket instamatic—cheap, anyone can use it, fits into your shirt pocket. Carl Reiner advertising them: it's so light you forget which pocket it's in and confuse it with your cigarette lighter.

What can you do with your pocket camera at work. You can take pictures of every accident as soon as it happens. You could photo silkscreen posters from these and use them to publicize a body count, to testify against the company in court, or to organize a strike, or bring in a union. Working conditions of all sorts, such as health hazards, crowding, equipment in disrepair, all sorts of specifics can be

recorded to be used as a basis for publicity, legal battles, or contract negotiations.

I talked to an auto worker who wanted to get pictures of his assembly line to use with a pamphlet on the failure of a wildcat strike. He knew the company wasn't going to allow him to take the pictures, or they would fabricate a reason to fire him, and he had good reasons not to expect any support from the union, so he rigged up a 35 mm camera through a hole in his lunch box, got light readings with a separate light meter, secretly set his camera, and with a remote control button he got all the pictures he needed.

I keep thinking of another ad, I see in shop windows for Xerox: “We can copy anything.” The meaning of that ad wasn't really clear until Ellsberg copied the Pentagon Papers. “Anything” became the key word in the battle against secret diplomacy.

How about the cheap audio recorder? You can learn French, record your favorite songs. . .but there are other ways to use these gadgets that get smaller and less expensive everyday.

I talked with a woman who is a telephone installer. She used to be a clerk when the company offered her the same work at a \$50 a week reduction, with a different job classification of course, or she could move into installing where the E.E.O.C. was forcing them to hire women. The company was killing two birds with one stone. It had all been worked out with the union beforehand. The grievance meetings she filed for were a farce. Audio tape could be used to make all such meetings public. It would become more difficult for a shop steward to sell you out, or management would have to think twice before putting the individual screws on someone.

Or, your visit with the company doctor who thinks you should forget about your back and gives you some pain killers. You could record or threaten to record a foreman when he's

making a pass at a woman worker, or calling a black worker a “dumb nigger.” The simple presence of recording equipment would lead to the elimination of a lot of conditions and behavior—at least they wouldn't continue so blatantly.

A still photograph will show a machine that regularly chops off fingers. Audio cassettes work for grievance meetings or sessions with the company doctors. But it takes film or video to document the more subtle, total, everyday misery of drudgery, of being treated like children, of speed ups, of monotonous degradations.

There's a use of workers recording their work that goes beyond publicity or legal documents—it's that they get a new view of it. Studs Terkel who tape-recorded hundreds of people for his book *Working*, always played the interview back for them and besides additional material, he often got this response—“I never knew I felt that way.” When their co-workers read their feelings in the book, they must say it too — “I never knew she was so smart, or he was so angry, or that's just what I think.” There's a lot that could be brought out with the tools we already have in our hands, if we were able to speak up from work, not only to management, or the press, or government commissions, but to each other.

We are at a time when the right to freedom of the press can become more than the property of corporations like NBC or the Washington Post. The “right” to freedom of speech could become a battle ground for working people against the employers, schools, and government bureaucracies that exploit and abuse them.

It's a battle. The right to record working conditions will have to take its place beside demands for better wages, working conditions, cost of living, health benefits, etc. because it is a way of organizing and implementing those demands.



Earl Dotter, courtesy "PeopleS Appalachia"

Miners in both U.S. and Wales participated in a video exchange project.

[MINERS, from page 10]

I do not know what response the tapes will bring in America. But no matter what the outcome there, the process itself has established a beginning bond between mining communities to whom the opportunity to share experiences is usually denied. Hopefully, that bond will have the chance to grow through further exchanges sponsored by the respective unions, by the respective unions, by foundations, or by other groups. But, again, the words of South Wales miners say what must be said about this particular effort. After seeing an edited version to which I had requested criticisms, Dough Thomas of Gwmchurch expressed his appreciation for the "contribution of coming

from the States and showing what's happening in the States and in return showing what's happening in Wales. That to me is the important point of all these films—not to contradict what we've seen or to say what's missing, but the message the film states—the way to achieve unity inside our mining communities. . . . With all due respects, we hope that the small contribution of the videotape going back will help our American friends."

This article is excerpted from Mountain Review.

John Gaventa, a Rhodes Scholar in Political Science, has conducted a tax evaluation of East Tennessee Coal companies for the Vanderbilt Student Health Coalition.

Long Beach Plan Will Tie Museum, Video, Cable TV

The city of Long Beach is like many other small cities with poorly run, undersubscribed, but technically well-run cable systems. Fortunately, the city franchise manager realizes that there are many things that cable should be doing in this city that it is not.

The system is small, serving 5,000 households (about 20,000 people) in a city of over 300,000 whose edges melt right into the rest of the Los Angeles metro community. Though this reduces the effectiveness of the system, it does make it a potentially fine system in which to produce an experimental model.

A new museum is being built for the city of Long Beach, designed by I. M. Pei. The feature of this museum, that will make it significantly different from other new museums being built, is that a full television facility will be constructed right into the heart of it. The museum will use this facility in order to become a head-end into the cable system, and will be responsible for a complete channel of programming. This programming will be seen as one of the museum's primary functions, equal to the function that the museum now engages in.

With a museum channel, video art will be shown quite differently than it is in the in-house video gallery. Large blocks of non-contextualized time will be available to artists or groups of artists. Their presentation of ideas need not be limited by structures traditionally imposed by either experimental television stations associated with broadcast facilities or experimental television centers whose work is oriented toward high tech equipment.

Eventually, they plan to have a full color studio and a post-production facility which will be open and free to any artists working in the area. They hope to have the free post-production facility operative long before they move into the new building. One of the real pressing needs in Southern California is a facility in which artists can edit and duplicate their work.

David Ross, former curator of video at the Everson Museum in Syracuse, is now Deputy Director for Program Development and Television. The next issue of the Video Report, will feature an article by David Ross on the museum and the integration of video in the design.

Florence video group opens 1st U.S. show

On January 12th 1975, a video show, 'American Artists in Florence: Europeans in Florence,' will open at the Long Beach Museum of Art in California. This exhibition, an anthology of works produced in Florence at Art/Tapes/22, provides not only the first comparative exhibition of video work by European and American contemporaries, but will also allow a view of the kind of video works that are emerging from this far-sighted Italian video production center.

The development of video as art work has had quite a distinct development both in Europe and America. While much of the work produced on both continents has sprung from the roots of conceptual art (i.e. an interest in linguistic theory, the influence of the social sciences, later developments of various neo-dada schools such as Fluxus), the European approach to the medium bears a marked difference from the American work in many ways. The differences are based partially on the differences in television environments, and

partially on the artists' particular inclinations towards the medium itself.

Art/Tapes/22 is a video tape production facility in Florence, Italy that has been in operation for a year and a half. They specialize in art tape production. They have a complete 1/2" studio, with a special effects generator, portapak, 3/4" cassette machines, and a 1" editing unit.

In Europe they distribute videotapes from American galleries (Castelli, Sonnabend, Stefanoff) and directly for individual artists. In addition to video, they are planning to expand to other media. A Video-Magazine is also in the works.

They recently started broadcasting some of their work on a private TV channel in Florence.

For information on booking this show please contact David A. Ross, Deputy Director for Program Development and Television, Long Beach Museum of Art, 2300 East Ocean Boulevard, Long Beach, California 90803.

Arts Notices

Video at San Francisco Arts Festival

Video took the old-line San Francisco Arts Festival by storm for the first time as a rash of video-art events were staged for a four-day run in September.

It all took place in the "Mobius Video Pavilion", an outdoor affair in Civic Center, where other traditional arts were also displayed. Co-ordinated by Bonnie Miller and Michele McCoskey of Public Eye, and Jim Shugart of Videoglyph, the event is best described in Bonnie's words:

It started out slowly, with Wednesday being only black and white with facilities to play two different tapes on five monitors. By Thursday we had scrounged the color cassette and monitor, so that gave us the capability of three different tapes at once. The booth was about 20' by 35' so there was room for people to walk around and glimpse things, like paintings or grab a milk carton that we had available and sit down.

By Friday, the tempo had picked up. Wednesday the School of Holography had put three moving holograms on display in our booth and by Friday the news had spread about video and holograms in our Pavilion (besides, it was warm in our space, the fog rarely lifted for the festival this year). So Friday afternoon and evening Bruce Hurn from Videospace in Berkeley brought two decks and a couple of camera for live, time-delay feedback, so people got to see themselves as they entered the booth. Pretty flashy, I'd say.

Saturday was the VIDEO JAM. Outrageous, actually. Richard Harkness, who is also with Marin Community Video, brought all the equipment he could from Marin and City College. Seven people helped him set up seven VTRs and six cameras. He was doing time-delay through six monitors at a time, vertical portraits, with one camera on the feet-knees, one on the torso, and one on the head . . . we were also right next to all the entertainment on the stage so we got all the music and stuff, and it made great live video for the internal viewing . . . then in addition,

On Saturday another group called Music Music taped live performances and Project Artaud's MOO PROD brought their colorizer and wizard to do live colorizing . . . then took Polaroid snaps of the color portraits . . . pretty neat. So we had about ten camears and decks and neat stuff, generating almost enough energy to run the equipment without plugging it in—we did blow the fuses twice on Saturday.

Among the prize-winners were Ant Farm (for "Cadillac Ranch"), Willie Walker ("The World of Willie Walker"), and Larry Paul ("617742130").

Write: *The Public Eye*, P.O. Box 99402, San Francisco, California 94109.

Rochester publication features video

Afterimage is a 10-issue-per-year publication of the Visual Studies Workshop in Rochester, N.Y., that provides a wealth of current information about visual studies and media like photography, film and video. It includes a handy round-up of exhibits, lectures, screenings and events, as well as longer articles. "Electronic Ceremonies in Rochester" is an article by Laddy Kite in the October 1974 issue that describes a music-video performance called "Polyfusion" staged by Survival Arts Media and Central Maine Power Music Co. Subscriptions are available by joining the Workshop for \$10/year. Membership also includes book discounts and invitations to special events. Write: *Visual Studies Workshop*, 4 Elton Street, Rochester, NY 14607.

New York Film Archives Offers Video

Anthology Film Archives is now offering extensive video screenings on a regular basis, in addition to a full schedule of films at their NYC theatre. With support from the NY and National Arts Endowments, the Archives offers an amazing array of the latest film and video artists—the stuff that's called "experimental" when it's listed in the papers. For a copy of their impressive schedule for Nov-Dec, write: 80 Wooster St., NY 10012 or call: 212-226-0010.

Video Art 1975

From January 17-24, 1975, the Corcoran Gallery of Art, Washington, D.C., will host, *Video Art 1975*. The event is being sponsored by the Smithsonian Resident Associates, the Corcoran Gallery of Art, and a grant from the National Endowment from the Arts.

For the week that the show is on, two video programs will be shown continuously. One is 'Video: The New Wave', which provides an overview of experimental work being done with video. The second program will be a two hour show of works by Ed Emshwiller, Hermine Freed, Frank Gillette, the Vasulkas and other well-known video artists.

The speaker schedule is: Fri Jan 17 8 pm Frank Gillette; Sat. Jan. 18 4 pm — F. M. Esfandiary (global communications); Sun. Jan. 19 1:30 pm — Hermine Freed, 4 pm — Ed Emshwiller. The Washington Community Video Center will do a video environment on Sat. Jan. 18, 10-4.

For more information write or call: Smithsonian Resident Associates, Smithsonian Institution, Washington, D.C. 20560. Phone: 202/381-5157. Michael Day is coordinating the program.

Open Encounter on Video

On Dec. 4-5, the Center of Art and Communication, from Argentina, will organize an international "Open Encounter on Video" at the theatre of the Institute of Contemporary Arts, London, England. This encounter aims at increasing cooperation between European and American (North and South) video people. It includes speakers from Europe and the Americas and screenings of videotapes.

The event will be repeated on Feb. 20-22 in Paris. These two encounters will establish the basis for VIDEO 75: The International Festival, to be held in Buenos Aires in the fall of 1975.

The Center of Art and Communication is based in Argentina and is publishing a book on artists and video in Spanish and English. For more information write: CAYC, Elpidio Gonzalez 4070, Buenos Aires, Argentina.

AVALANCHE Newspaper

A special issue of AVALANCHE magazine came out in May/June 1974. Like the magazine, the newspaper is artists talking or writing about their work. The focus of this issue is on a series of events presented at 112 Green St., N.Y.C. as the *Video Performance* exhibition on nine successive evenings last January '74.

Participants in the evenings and this issue of AVALANCHE include: Vito Acconci, Robert Bell, Joseph Beuys, Chris Burden, Ulrike Rosenbach, Dennis Oppenheim, Keith Sonnier, Richard Serra, Willoughby Sharp, and William Shift.

The shift from the strict 2-D plane to a more 3-D interactive relation with video, places video in theatre. This magazine is an excellent print aftermath of these *Video Performance* evenings.

For copies of this publication write: AVALANCHE NEWSPAPER, 93 Grand St., New York, N.Y. 10013.

Gallery & Museum Notes:

Schroeder Gallery, 270 Sutter St., San Francisco, Calif. This gallery opened Aug. 30 and is dedicated to the 'presentation of video art.' The opening show were the videographics of Gary Schroeder. 'Video Works' by Joel Wm. Hermann opened in November. The gallery is operated by Robert Siegel and Gary H. Schroeder.

The **Everson Museum of Art** has a new curator of video, Richard Simmons. For information on their program write: 407 James St., Syracuse, N.Y. 13203.

The **Bulletin for Film and Video** is an excellent source of information on activities, publications, etc. in film and video. To subscribe: 80 Wooster St. N.Y.C. 10012.

Arts Notices

Send notices of video events, & works and information on video in museums, etc.

Arts Editor, CVR, P.O. Box 21068, Washington, D.C. Contributions are welcome. Deadline for next issue is: January 6, 1975.

ATS satellite delivers health experiments

Experiments in health delivery are now being conducted by a consortium of agencies through the Applications Technology Satellite (ATS) programs. Such agencies as the National Aeronautics and Space Administration, Department of Health, Education and Welfare, VA, Rocky Mountain Federation, Appalachian Regional Commission and the National Education Association have combined resources to undertake a variety of service and education delivery experiments using a satellite as the prime communication link. The main vehicle for this experiment is the ATS-6 satellite, launched last April, which is one of the largest and most powerful communications space vehicles in existence. Most of the domestic experiments will span a nine-month period of time, after which the satellite will be moved to a position over India where further educational experiments will be conducted. In 1975 a new satellite called the CTS will be launched in cooperation with the Canadian Space Program which is slated to continue many of the projects started on ATS-6.

There will be several health experiments targeted for Alaska, the Northwest United States and one in the Appalachian area. The Alaska project actually began with the ATS-1 satellite in the late sixties, with its purpose being to extend greater health care into isolated communities and settlements and also to provide better medical education in Washington, Alaska, Montana and Idaho. During the ATS-1 phase of the experiment native health workers were trained and satellite stations installed in 26 villages. The health workers received 16 weeks of training, and were given basic drug kits and first aid manuals. Patients would visit these specially trained villagers and describe their problems. The native health worker would then reach a Doctor hundreds of miles away through the use of satellite transmission, describe the problem, and receive advice or, if necessary arrange for the patient to be transported out of the village for treatment. This system has been credited with saving several lives and greatly raising the level of health care in the villages involved.

The ATS-6 project will expand on this by employing a video link with the audio transmissions so that the physician can actually view the patient. Further components are be-

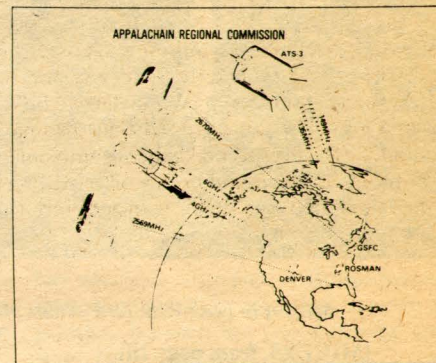
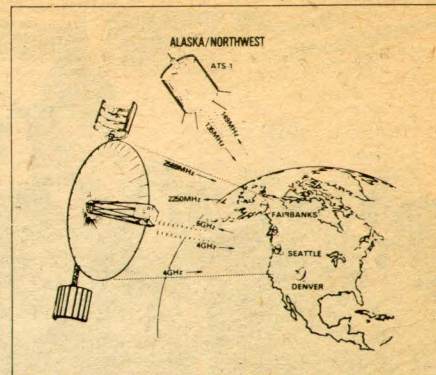
ing added to include heart monitoring and evaluation of electrocardiograms. Five sites will be equipped with "comprehensive earth stations for transmitting audio, video, records and other data." From these points, health aides will communicate with the doctors at the Public Health Service Hospital in Tanana. He in turn will be able to consult facilities in Fairbanks and Anchorage. So that the privacy of transactions will be assured, signals will be scrambled on transmission and then descrambled so that they cannot be intercepted.

Added to this project will be health education experiments for students and community residents in Alaska, Washington, Idaho, and Montana. Currently, Seattle, Washington is the only city in the region with a medical school. This program will provide an opportunity for medical students in these states to receive medical training of the same quality as that in other areas. Curriculum for the experiments is divided into two areas, basic science and clinical medicine. In the area of basic science, computer assisted instruction will originate from both the university of Alaska and University of Washington. The

clinical medicine courses and teacher-student consultations will originate from the University of Washington Medical School. Through the satellite link students will be able to present patients to the instructor as well as laboratory reports, patient histories, diagnostic impressions and tentative treatment plans. Thus the care providing by students in extremely remote locations will be evaluated by physicians greatly upgrading the quality of patient care and the level of education for rural practitioners.

Veterans Administration Exchange of Medical Information Program

Using the same satellite, ATS-6, the Veterans Administration will be linking ten V.A. hospitals in the Appalachian region from Wilkes-Barre, Pennsylvania, to Dublin, Georgia. Two and a half hours a week of experimental broadcasting will take place. Video seminars will be held, with participants being able to ask questions and make comments from all locations. There will also be patient case presentations, tele-consultation and computer-assisted instruction.



Cable to teach mental health in Wisconsin

"The World of Adults" is an ambitious two-year project in preventive mental health education, sponsored by the Rock County Health Care Center in Janesville, Wisconsin and funded by the National Institute of Mental Health.

The project intends to generate and cablecast 70 half-hour to hour-long programs. Project coordinator Jon Christianson states his objective is "providing the community with a range and variety of information, resources, and other tools sufficient to allow individuals to make competent decisions concerning the growth and development of their own personnel composition, to prepare them for successful accomplishment of adult development tasks, and to better equip individuals to assist family and friends in confronting and solving human problems."

It is hoped by the coordinator that this information will reduce emotional stress among individuals in the community, thereby reducing incidence of mental illness, drug abuse and alcoholism. The programming would also encourage residents to take advantage of mental

health facilities in the community. All of these videotapes will be aimed at age 18 and older and will focus on the adult's development takes during early childhood, middle adulthood, and late adulthood. Under young adulthood sample titles include "On Becoming Separate", "Now a Parent, What to Do", and "Goals—How to Obtain Them"; in middle adult, "You as a Person"; and "Your Spouse as a Person"; and in late adulthood, "The Senior Citizen and Economic Needs"; and "Socially Adjusting as a Senior Citizen".

There are two aspects to this project that make it especially interesting. Christianson hopes to prove the effectiveness of mental health education via CATV, and to show that such projects can be performed extremely low budget using the half-inch porta-pak as the primary production tool. Secondly, he is taking advantage of as many local resources as possible to keep costs down. Local people representing different organizations and viewpoints are used instead of performers or out of state consultants, and citizens are involved in

some of the planning and production.

Christianson maintains that despite the non-professional image of the video the audience is maintained because they are seeing people they know and trust on screen. Also the audience is maintained because people are hungry for the information. These assessments are based on actual feedback and not just speculation. The folks at the project also point out that use of simple equipment makes it possible for more people to become involved in the process of creating programming. While many people claim that such projects would greatly cut into health budgets of small local agencies and tie up great amounts of staff time, two full-time staff with the assistance of one secretary have managed to shoot and edit one program per week. In the future they hope to supplement their programs with films and video tapes and other forms of presentation from around the country. If you have any resources that you feel would be helpful to the project please write to Jon Christianson: Health Care Center, Highway 51, Janesville, Wisconsin 53545.

By Ray Popkin

The Georgetown University Health Education Center recently held its first seminar to encourage replication of its "Activated Patient Program." Dr. Keith Schnert, originator of the program which seeks to give health consumers enough information to become home health practitioners, anticipate a groundswell of intensive health education programs springing up. Several speakers talked about the incorporation of communications technology in delivering such information to the consumer in the home or using media in classroom situations.

Several problems were discussed, including possible physician resistance to giving the consumer too much information. Kathy Tinker of Boise, Idaho, who is using a local educational station to produce and broadcast health programs, set up a task force that included physicians to pass on material before airing. Many felt that this is important while others were worried that medical societies in some communities would exert too much content control. The basic problem is that some professionals still worry about the "little knowledge is a dangerous thing" business.

Unfortunately, a little knowledge is what most people have. The emphasis in the one of Schnert's class WVCV taped last spring was "first do no harm", and the theory was not to teach skills which might get the patient into trouble but skills which would prevent aggravation of injuries. In reality segments on consumer rights and health consumerism are seen as the real threat.

Another issue was the use of paraprofessionals or nurse-practitioners in programs. In Boise one program featured a nurse practitioner giving a physical examination instead of a doctor, and there was only one complaint from the entire medical community. So it seems such practices are winning wide acceptance.

Tele-Health Notes

Apparently some old health education money is going into revenue sharing and is never seen again by many health educators. Thus everyone, while excited about using video, was wondering where the money would come from. People would be surprised how much can be done for free or very little money. Cable systems and Public Broadcasting companies are often willing to donate time and equipment to such projects. In fact with the airing of the new series "Feeling Good" on prime time (produced by Children's Television Workshop for adults) many systems are eager to get ideas for follow-up programming. Schools too often have equipment which is accessible and there are also several films, which while not being courses in themselves could serve to bring people into the classroom. In the long run ingenuity will get you further than money.

There are also local foundations, local and national companies and insurance agencies which will listen to a good proposal. Bristol Meyers is now spending money on cable TV health specials, and Blue Cross affiliates have expressed interest. Sometimes a local supermarket might cooperate on a nutrition piece or the American Heart Association on Heart Disease. Check with local video groups, churches, and medical institutions, for resources and when you find that little money will actually be needed for an ambitious program you might be surprised to find out who might listen. (For good examples of health projects via cable see articles on World of Adults and Project Reach, this issue).

Health Association into Cable

In other developments, the American Public Health Association and the Society of Public Health Educators are forming a committee to look into the use of Cable T.V. and video for health purposes. They also hope to educate their constituencies as to the accessibility of CATV and its uses.

Elizabeth Lee of the American Hospital Association has sent out a memorandum to member hospitals briefing them on current developments in Health Education, including: The Bureau of Health Education has been established under the Center for Disease Control, H.E.W., in Atlanta. We have learned that only \$3 million was appropriated to this office. A committee has been formed to bring together federal health agencies in developing joint health education efforts. The National Health Council in New York has been given a grant to develop a proposal for the establishment of a National Center for Health Education. The American Nurses' Association has established a committee on nursing and health education. Blue Cross has written a White Paper stating that health education should be covered under insurance policies. The Social Service Administration have announced that patient education program costs are reimbursable under Medicare. The AHA has issued a statement stating that health education should be considered a legitimate reimbursable cost in treating the patient. (For further information write Elizabeth Lee, AHA, 840 Lake Shore Drive, Chicago, Ill. 60611).

Funding Scene

On the funding scene there is not much happening in health education communication. Most funds have gone to telemedicine—that is, the funding of projects that deliver medical care as opposed to preventive care. (see review of Telemedicine reports). It should be noted that the Office of Health Education received only three million dollars for this fiscal year, and if federal spending is cut they probably will not get enough funds to do anything for some time.

Yet it would seem that some good proposals should bring in some local funds from agencies such as blue cross, small foundations, and organizations like the Heart Association. Unfortunately the big guns like the National Science Foundation and the Lister Hill Center for Biomedical Communications do not yet see the importance of spreading the dollars into the preventive area. Hopefully our readers' feedback might help the situation. In the meantime seek out your local cable operator and find out how much you can do for free.

HEMA convention set

The Health Education Media Association and the Health Sciences Communications Association will hold their annual conference jointly in Atlanta, Georgia, April 12-16, 1975. The theme for this year's conference will be the "Learner." Sessions will focus on assessing learner characteristics, techniques for evaluating learner achievement and planning considerations with the learner as the focus. Individual sessions will focus separately on the patient, well public, Health Science Student, and Health care personnel. There will also be a Media Fair featuring the media work of members, exhibits of hardware and five special workshops. For more information write Joint Conference 1975, Drawer 54189, Atlanta, Georgia.

Telemedicine

By Ray Popkin

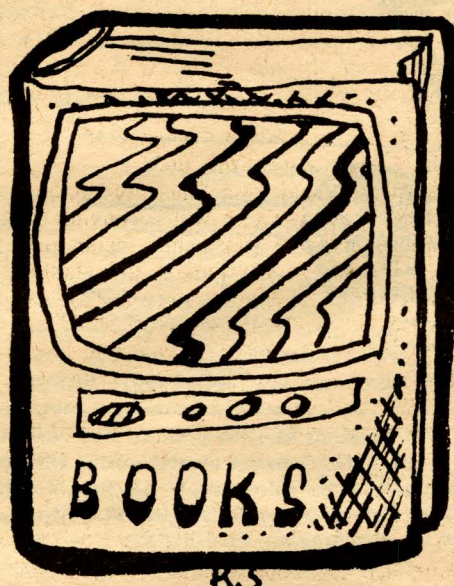
AN INTRODUCTION TO TELEMEDICINE: Ben Park, The Alternate Media Center, School of Arts, N.Y.U., New York City.

TELEMEDICINE: THE ASSESSMENT OF AN EVOLVING HEALTH CARE TECHNOLOGY: Joel J. Reich, Washington University, St. Louis

The first two detailed studies on Telemedicine projects have finally arrived providing detailed descriptions and analysis of both the projects currently underway and the issues surrounding them. While the two books cover a lot of the same ground they also have enough differences to make them complementary to one another and both worth reading if someone would like detailed insight into this field.

Telemedicine basically is the application of communications devices such as CATV, satellite, microwave, and telephone to assist in the treatment of patients over distances. The systems described in these studies are referred

to as interactive systems in that people on both ends of system can interact with one another much in the same way as if they were actually in the same location. For example in the Massachusetts General Hospital experiment video cameras and sound equipment is located both in a doctor's office in Mass. General and the Clinic at Logan International Airport. There are also devices for transmitting respiration, heart beat, and microscopic slides. Through the system a patient being examined



Richard Shader

at the airport by a nurse practitioner or other paraprofessional can be viewed by the remote doctor who can also listen to vital signs and see the results of lab tests. Thus a doctor a few miles or thousands of miles away can assist in making a diagnosis and prescribing a course of treatment.

Ben Park's book gives us a detailed look at each of the major telemedicine projects in the country. He spends time explaining not only technical systems but also some of the psychological problems such as patient reactions to TV screen images. For instance, he describes the tension that might be created when the patient sees that there is someone else in the remote room with the doctor though they can not see that person on the screen. It was also important to the patient that the screen not be placed up high giving the figure from above in aq-. In this one book you get detailed look, at who funds the projects, who the contact people are, what hardware is being used, physician reactions, and an analysis of results not only project-by-project but also a look at results in certain areas, such as radiology, anesthesiology, and mental health.

The Reich study is somewhat different in that it is a research paper and more of an analysis of the needs that could be met by telemedicine and various issues such as the use and training of paraprofessionals. The study takes a look at current deficiencies in the delivery of health care especially in rural areas. The problems in recruiting doctors in remote locations, problems caused by having to travel long distances to see physicians and the fact that some people have virtually no access to medical care at all are well documented. The author then discusses how telemedicine can bring at least a partial solution to some of

these problems. However this book does not provide the in-depth material about current projects and results that the Park book does.

It seems clear from these studies that transmission of X-rays, electrocardiograms, and stethoscope readings can be done quite reliably. Also, it has been found that diagnosis of patients by remotely located doctors through video links is also quite reliable. In most cases it is stated that the health service clients were satisfied with the treatment they received, though many thought this would not be the case. It seems though that the real impact of such techniques may have a far reaching effect on society which will be unknown for some time. At a time when medical care and technology are both mystical phenomena to many people it would seem patients could become quite alienated by such methods of treatment.

Ben Park points out that a lot of steps have to be taken to make sure the patient does not feel threatened or confused by electronically assisted treatment. It would seem that the best steps which could be taken would be intense public education and public involvement in the planning and implementation of such programs. Paraprofessional staff will have to be especially aware of the stress that might be created by electronic interface. Eventually telemedicine will no doubt save thousands of lives but it need not be done at the expense of further depersonalizing society.

Unfortunately neither book places any emphasis on preventive education or patient education in general. Thus the field of telemedicine is replicating the deficiency in the health care system as a whole: a lack of emphasis on keeping people healthy in the first place.

Technology's future

Information Technology: Some Critical Implications for Decision Makers.

The Conference Board, New York, 1972.

Future Developments in Telecommunications.

by James Martin, Prentice-Hall Inc., Englewood Cliffs, N.J., c.1971.

by Becky Moore Clary

The changes in society envisioned in science fiction have already occurred, and are occurring still. Gray-suited businessmen, white-coated technicians, and long-haired videofreaks, rather than extraterrestrial beings, are the harbingers of these changes. Science fiction, in fact, seems tame compared to the developments in technology of the past twenty years.

Two books published two years ago remain relevant guides to the changes we're already experiencing, but may not understand. James Martin's *Future Developments in Telecommunications* provides an excellent discussion of terms and systems currently in operation. Martin's book won't tell you everything you wanted to know about digital transmission but were afraid to ask, but it will give you a fair introduction.

Future Developments is a textbook for telecommunications. As such it has all the virtues and flaws of textbooks: it is alternately oversimplified, superficial, and hard to understand. Nevertheless its overview of developments like the picturephone, cable television, communications satellites is invaluable for anyone who hopes to grasp these changes. Martin also includes some scientific

explanations of the physics and electronics behind each change.

Information Technology: Some Critical Implications for Decision Makers provides no information about specific technologies its nine essays discuss. Instead, values, implications, uses and futures are examined.

Information Technology, a publication of the Conference Board, is aimed at management executives in all policy-making fields: government, corporation, scientific. The thrust of the book is pro-technology, and cautious individuals are labelled anti-intellectuals or alarmists in the book's introduction.

Despite the very "corporate executive" bias and direction, the essays in *Information Technology* do raise important issues: selectivity, accessibility, glut, misuse, and ownership.

One of the contributors suggests creating centers for the study of information policy. In *Future Developments*, Martin derides groups of decision-makers guiding technology. He notes that "committees for forecasting are often prone to failure of nerve."

The Conference Board publication does note one thing correctly: decisions already have been made, and are being made by millions of individuals. The future has already been determined by these "little" decisions, from communities deciding on cable television to the launching of communications satellites for commercial TV.

Philosopher George Santayana observed that those who cannot remember the past are doomed to repeat it. It remains to be seen whether these books, and others like them, will affect the course already started.



The Responsive Chord by Tony Schwartz (Garden City: Anchor/Doubleday, 1973) \$6.95 hardback

The key to effective communication in today's world is to design the elements—words, sounds, pictures—so that they provide a meaning within the viewer or listener's total store of information and experience. It's incorrect to assume—like most everyone brainwashed by the linear worldculture—that the object of communication is to send or deliver a message to a receiver. Those are terms and concepts borne of the Gutenberg era when it was crucial to transport a message across space and time. Today, that central characteristic of print has been eliminated with electronic instantaneity.

Our problem is to understand how to interact with people; total sensory environment. We must learn to *resonate*.

This is the message Tony Schwartz brings in a remarkable little volume. *The Responsive Chord* is one of those books that evokes superlatives, raves. Indeed, the book jacket is filled with testimonials from all manner of "experts." I would gladly agree by suggesting the book as required reading for anyone who is serious about communicating.

Schwartz has been experimenting with sound since 1945, in all kinds of projects. His interests led him into the field of advertising, where he has produced over 5,000 radio and TV spots, among them some "classics." He has worked with McLuhan, political adman Joe Napolitan, and other biggies in the field, from whom he has learned much.

This book teaches us an extraordinary amount of what he has learned and applied.

Like McLuhan, Schwartz is interested in the effects of media, on the individual and on the entire society. But delineation of his "resonance theory of communications" is clear, concise, and explained with the help of a storehouse of experience that is utterly fascinating and completely convincing.

He inevitably gets back to this idea of "resonance"—that is, how to "strike a responsive chord" in the participant. The first step is to understand the specific conditions under which a person is likely to hear or view the medium. Schwartz sketches "the new media environment" of our age quite brilliantly, then goes on to examine the most characteristic form of message on our media—the ad.

Effective advertisements—whether they are for a product, a candidate or a concept (anti-smoking, for instance) must account for every element which is likely to have a major impact on the viewer's sensibilities, in order to alter his subsequent behavior. (presumably, to buy or vote a certain way).

While Schwartz most often used his knowledge for advertising, he explains that most advertising violates his insights, and is often totally ineffective. The commercial advertiser, like most other institutions in the country—education, for instance,—are too obsessed with the content, and ignore the total communication process. He sees this as an obsolete hold-over from the print bias of our culture which has enshrined the printed word.

To understanding and create communication you must thoroughly examine the exact communication environment in which you are living at the very moment, and the "context within any stimuli you create will be received."

That principle can be applied to many fields, and to many media—as they are introduced into the society. He gives some general applications, with special attention to the education of the young. He discusses the introduction of new technologies like CATV and cassettes, but without much depth, and doesn't even mention small-format videotape. It's a shame, because his principle theory is one which applies particularly to those of us trying to use this medium to communicate in ways that are innovative and for which we have few guideposts. He is clearly saying to me that we should consider the total communication context when we make a tape, and to design it specifically for the environment in which it will be viewed. There are differences in watching a tape at a community meeting 20 feet from the monitor and watching it over cable in the home, just as there are differences between the way Cuban villagers and U.S. families watch the tube. Consequently, the media is designed quite differently. Ours should be too, and it's high time that those distinctions become part of our vocabulary. Schwartz has given an excellent foundation for that vocabulary.

—Nick DeMartino

Cable Health Courses in Dayton

REACH, a project of the Office of Community Services of the Dayton-Miami Valley consortium of colleges in Ohio, is one of the most innovative, comprehensive and well funded cable education projects in the country. It is funded by the Fund for the Improvement of Post Secondary Education. Currently REACH is running two cable classes directly related to health, which can now be taken for credit or non-credit. Courses are being offered in transactional analysis, a method of learning about building healthy relationships with family, friends and co-workers, and also in first aid. The course runs on a cycle of ten cable programs shown three times each at 10 a.m., 2 p.m., 8 p.m. over a two week period. This part of the instructional program is followed up with two and one half hours of meetings with the course manager, John Morris, a local minister, and transactional analysis therapist. Participants may receive two hours of credit for a fifty dollar course fee through Wilmington College in Wilmington, Ohio, or may pay a fee of twenty-five dollars to take the course for non-credit. Interestingly enough, 75% of respondents polled in the planning stages of the project stated that personal satisfaction was the compelling reason

for taking the various courses rather than receiving credit.

The class in first aid will run on the same format with ten hours of cable class and two and a half of classroom activity with two credits being offered upon completion. All of the courses are developed after an assessment of community needs has been made through citizen task forces and citizen polling. The task forces are also involved in the creation of individual classes and in the evaluation of program content. During the running of the classes a constant evaluation will be run to monitor student satisfaction and program effectiveness. The Task Force is also running shows on tennis, sewing and other subjects.

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CHI TIEN LUI
President

UCC's new access book

"How to Protect Your Rights in Television and Radio" is the name of a new book due out in January by Ralph Jennings and Pamela Richards, of the United Church of Christ's Office of Communications. The book has been described as the most comprehensive manual for citizens on access to broadcasting, and is available for \$4 from UCC Office of Communications, 289 Park Avenue, South, NYC 10010, (212)475-2121.

Publicable handbook

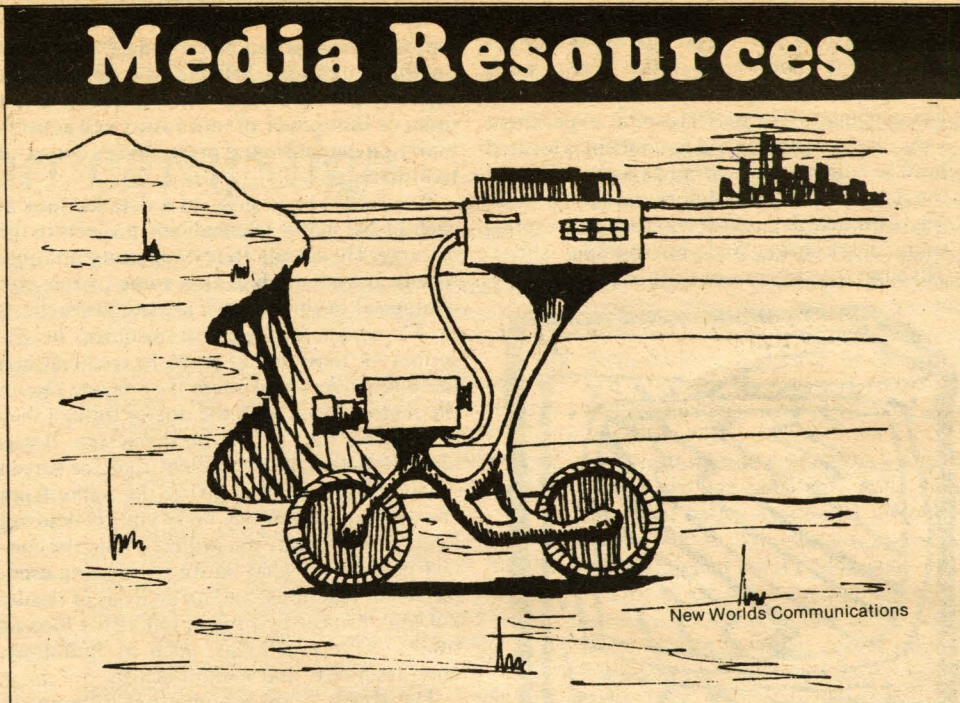
Publicable, Inc. is planning to publish an *Annual Handbook* with support from the Academy for Contemporary Problems and MacMillan. Proceeds will go to the non-profit organization.

Editor this first year is Mary Louise Hollowell, who hopes to have copy to the printer by late November and books printed early in 1975. The working outline indicates a very useful manual, including CATV industry data, federal regulations and action, round-up of state regulation, local and regional structures (with focus on studies and reports from Washington, Dayton, Minneapolis) a guide to public service cable, funded cable projects, cable and videotape organizations list, international developments in cable and video, and various appendices, including 1974 conferences, glossary, bibliography, etc.

Ms. Hollowell is anxious to make this book as comprehensive as possible. If you want to provide input, write her, c/o Publicable, 1201 16th St. NW, Washington 20036.

Government Teleconferencing

"Two-Way TV Teleconferencing for Government: The MRC-TV System" is a study by RAND's Rudy Bretz (R-1489-MRC) that explains the first of municipal and governmental teleconference interconnection experiment, which has begun in the Greater New York City region, under control of the Metropolitan Regional Council. The report describes the technical system and costs, as



well as the various kinds of utilization, which have been primarily meetings of officials from as many as 10 different locations simultaneously, and in-service training, which typically reaches 20-30 people at each location.

RAND: 1700 Main, Santa Monica, Cal. 90406.

MRC: World Trade Ctr., New York, N.Y.

USIA student tape-films

The U.S. Information Agency has announced it will provide individual grants of up to \$3,000 for students to produce *sound films or videotapes* for distribution in foreign countries as part of the American Revolution Bicentennial observation. Full-time graduate or undergraduate students in cinema, television or communications programs are eligible to submit applications for the program. Films or videotapes should not exceed 30 minutes and may be documentary, dramatizations or animation.

Women's Media

A Season for Women's Arts - Film, Video - Festivals

There seems to be a limitless amount of energy around for women to get together for showings of their work in the visual arts of film, photography and video. Since the fall began, there have been two major midwest, mixed-media festivals in Iowa City and Chicago. The **Chicago Film-Video Show** held in early Sept. lent itself well to the gathering together of a permanent and still growing collection of videotapes by and about women from all around the country. This traveling collection of over thirty tapes, called **Women Doing Video** is organized by women of Videopolis, a Chicago-based community video group. The purpose of the showings are "to highlight the work of women in the growing alternative television movement." The variety of tapes include the following categories: topics of the women's movement, community and political issues of particular interest to women, abstract tapes created with electronic image synthesizers and personal statements and stories by and about women. **Women Doing Video** will be going other places in the coming months, often to colleges, as part of women's studies curriculums.

For information on future showings and for a complete listing of the tapes contact: Judy Hoffman and Anda Korsts at Videopolis, 3730 N. Clark, Chicago, Ill. 60613. (312) 871-1390.

Upcoming N.Y. Women's Video Festival

The women's Interart Center will present the third annual Women's Video Festival in their gallery space in New York City from April 2-19, 1975. The festival coordinators, Susan Milano and Ann Volkes, are inviting women videoartists from all over the U.S. to send tapes that they may have for possible inclusion in the festival. They've expressed interest in presenting a wide range of works in

such categories as: documentaries, video-art, erotic tapes, multi-channel presentations, dance, health, video sculpture and live events. A jury of varied women will decide on the tapes to be finally entered in the showings. Tapes and application forms must be submitted by Jan. 15, 1975. For more info., contact: Susan Milano and Ann Volkes, c/o Women's Interart Center, 549 West 52nd st., N.Y., N.Y. 10019.

A Women's Media Directory

A new women's media directory and index to the contents of the last two years' issues of the monthly *Media Report to Women*, is being prepared by the staff of this newsletter which is a publication geared to women working within the media. The directory and the newsletter cover a wide spectrum of women's media including: print, presses, radio, video, TV, and film, as well as educational resources, employment and organizations. The newsletter seeks to interpret media issues as to how they may relate to women, in particular.

The Directory will be available after Jan. 1, 1975. Price will be \$4.00 if check is sent before the first of the year. After Jan. 1, the price will be \$6.00. Send checks and payment to: *Media Report to Women*, 1306 Ross Place, NW, Washington, D.C.

The Women's Film Coop Catalog

An extensive, critical selection of films (and some videotapes) made by women and men which "have a direct bearing on the women's movement, and reflect women's experience of oppression, struggle, growth and change" has been published. Includes feature and independent films. Videotape listings are sketchy, but they are in the midst of preparing a women's video supplement so videomakers should send their tape descriptions and or copies. Cost of catalog is \$1.50, send checks, requests, listings to: **The Women's Film Coop**, 200 Main St., Northampton, Mass. 01060.

Media Resources

Applications must be submitted by Dec. 1. Grant applications are available from Phillip Bonnell, U.S. Information Agency, Room 2406, Patrick Henry Bldg., 6th and D Streets, N.W., Washington, D.C. 20547.

NCTA publications

1974 Local Origination Directory is the National Cable Television Association's second annual attempt to survey the industry about its programming habits. Most of the booklet is a very useful chart of cable systems,

by state, which originate programming, with data about the communities served, the hardware, categories of programs, including public access. Appendices list special programming (black and minority programming, medical shows, religious, etc.), and which systems own super-8 and time-base correctors—very useful for programmers. The NCTA's findings indicate that 4,684,785 subscribers in 1533 communities can view local programming of some sort over 629 CATV systems, although the number of systems with on-going origination is only 589 (the rest have just begun this year). The directory is \$4, from NCTA, 918 16th St., N.W., Washington, D.C. 20006.

Over the Cable is the transcript of origination, access and education panels of the 1974 NCTA convention in Chicago. Portions of these panels were printed in *CVR* (Spring, 1974) Cost: \$3, from NCTA. Combination price for two books: \$6.50.

Resources about Libraries

For a comprehensive look at what's happening in libraries with cable and video, two publications have done good jobs: *Cable Libraries*, which concentrates on this subject, ran five pages of case studies in May issue (1140 Conn. Ave. NW, Washington, D.C. 20036). *Cablelines*, which concentrates on minority participation in cable ran a 9-page feature on libraries called "Teleculture: Wiring the Urban Library" in their June issue. (published by Cablecommunications Resource Center, 1900 L Street, NW Suite 205, Washington, D.C. 20036).

Library Notes

SAN FRAN LIBRARY

A statewide "video resource project" has been established in California with a \$155,966 grant through the federal Library Resources and Construction Act.

The two-year project, to be carried out by the San Francisco Public Library, is the first of its kind in the nation. The project is designed to provide experimental models for the use of video and cable in extending library services to the public. Proposed activities include:

- the purchase of a videotape collection, both from community and commercial sources, for use in library programming, research, and for exchange with other state libraries.
- publication of a bi-monthly video exchange newsletter that will provide a catalog of the tapes the Project has available, reviews of all tapes that the Project staff screens for purchase, and information on video and cable for librarians in California.
- experimentation with different video viewing formats at the library;
- programming by library staff over cable in San Francisco;
- creation of a video network among state libraries, in conjunction with the California State Library.

Project Coordinator Roberto Esteves, who has been active in cable and video affairs both in San Francisco and within the American Library Association, has enthusiastically launched the tape acquisition phase of program by soliciting videotapes from groups around the country. Groups or individuals interested in selling their work to the project should inquire or send tapes with cost information to:

Video Resource Project, San Francisco Public Library, Civic Center, SF 94102.

A packet about the SF Library's full video program is available for \$2, which includes a policy statement, program guides, testimony and other materials.

Watergate tapes at DCPL

The District of Columbia Public Library, in a special agreement with the Public Broadcasting System and local PBS affiliate WETA-TV, has recorded and stored copies of the complete Senate Watergate hearings held last year. Although the original agreement prohibited copying their tapes for other use, Library Communications officer Lawrence Molumby reports that he hopes this can be changed for non-commercial use. He has received numerous requests from other libraries and researchers from around the country. Viewing is possible on color cassette at DCPL's main Martin Luther King branch, 10th and G Streets, NW, Washington.

Alternatives in Print

The American Library Association's Social Responsibilities Round Table is publishing the fourth annual issue of *Alternatives in Print*, which is a guide to publications and audiovisual material of "The Movement" listed according to subjects developed by the Alternative Press Index. Last year over 800 groups were included. Although the deadline was October 5, last minute entries are possible, if you plead. Publisher is Glide Press, an anti-profit SF-based group.

Write: Mimi Penchansky, Task Force on Alternatives in Print, Queens College Library, Flushing, NY 11367, for further info. If you want your stuff included, be sure to list title, author, publisher, and price.

The third issue of *Access*, the new publication of the National Citizens Committee for Broadcasting (NCCB) just came out and it's a 48-page blockbuster. Intended as a sort of a showcase for subscribers and funding agencies alike, the issue is a prototype for the magazine, which will come out bi-weekly beginning the week of Jan. 13.

Publisher Nicholas Johnson and Editor Chuck Shepherd tell us they intend to make the publication an aid for groups in the broadcast reform movement, as well as for others interested in broadcast and related issues (including broadcasters themselves). The issue reflects this concern, with articles on license renewals, fairness doctrine, advertising, reruns, public TV, children's TV, happy-talk news, prime-time access, and other issues, plus news about the broadcast movement.

Most useful is the compendium of outstanding court and FCC issues, including all pending petitions to deny license renewals.

Subscription is \$20/year (third-class, add \$4.80 for 1st class, \$6.24 airmail) from: NCCB, 1346 Conn. Avenue, NW, Washington, D.C. 20036. Nonprofit groups that cannot afford this price can contact NCCB for other arrangements.

URGENT LETTER TO OUR READERS

This is the last issue of *Community Video Report*.

Before you get alarmed, dear subscriber, let us say that CVR will be incorporated into a new publication that will make its first appearance in February. Your subscription will be transferred.

Tele-Visions is the working title we have selected for our new, national monthly of alternative media. Like its predecessor, *Tele-Visions* will emphasize people-oriented communications, only its scope—as the title implies—will be much broader than just community video.

Tele-Visions will cover progressive developments in broadcast TV, health and social service communications, the arts, new technologies, federal policy and regulation, libraries and education, women and minority uses of media, as well as community video, new hardware, print resources and publications.

Plus, we will be getting more and more into investigative reporting in the communications field.

Why the changes?

As you may know, *Community Video Report* has been largely a labor of love for the WVCV staff. The publication never even covered printing costs, much less our time.

This fall we decided that the Center could no longer subsidize the publication, that it

would have to sink or swim on its own merits.

The solution is a *Tele-Visions*, which we think will be sufficiently broad to serve the needs of enough people to make it self-sufficient.

We will be proven right or wrong by you, our readers.

What You Can Do To Help

Our appeal to you is a very serious one. Without your help, this magazine will never get off the ground. We have given our labor for almost two years, and will continue to do so for more than another, we expect. *But we must recover operating costs.* Our fundraising and advertising-distribution plans are underway now, but in the meantime, if you want this publication, you must help, too. You can:

—subscribe, if you have been receiving CVR in the mail for free. We can no longer give it away.

—if you already subscribe, send in another year's subscription in advance (an article of faith). Tell friends.

—go to your nearest public and school

libraries and urge them to subscribe. This is vital. Do it today!

—write for 10 bulk copies to sell at your place of operation. (You keep \$.50/copy, send us the rest).

—ask your local bookstore and audio-video dealers to sell *Tele-Visions* and to advertise in it.

—last (not least), think of yourself as part of our staff. Write us—if only a letter—and tell us what you're up to. We'll print it. Send pictures of interesting local media events, and illustrations. Put us on your mailing list for news. Let us know about grants, new programs, ideas, *visions*. Ask for what you want.

"IMPROVEMENT SINCE 1960 INCLUDE LENS ZOOMING AND INSTANT VIDEO TAPE RECORDING LIKE THOSE USED IN SPORTS TELECASTS FOR INSTANT REPLAY OF THE ACTION. TODAY, MANY PEOPLE ARE VIDEO-TAPING THEIR OWN "HOME SHOWS," AND VACATION SIGHTS."



Organize for 1st Amendment

Since March of 1973, following the court battle over New York Times reporter Earl Caldwell's confidential sources a group of reporters have been building an organization designed to fight for 1st Amendment rights in the media.

The Reporters Committee for Freedom of the Press, which has members from major newspapers across the country, is now involved in every major press case in the country, from finding reporters legal help, to filing *amicus* briefs, to publicizing media court action around the country.

The main vehicle for public information is a quarterly digest of all local, state, federal and regulatory decisions affecting print and broadcast media. The digest, called *Press Censorship Newsletter*, is mailed free to anyone interested in the issue, although contributions are greatly appreciated. The digest has become so large and popular that the committee is considering monthly publication.

In addition to the digest and legal help, the staff of four part-time law students and several full time attorneys work with press people who are under attack in situations of censorship, prior restraint, due process, seizure, etc. A new staff person has recently been added to reach out to high school and college student press and the underground press.

This whole venture is funded by contributions from within the private newspaper industry, primarily publishers.

Press Censorship Newsletter and further information can be obtained from: Reporters Committee for Freedom of the Press, Room 1310, 1750 Pennsylvania Avenue, N.W., Washington 20006. (202)298-7460.

media resources

NY State Video

Video Resources in New York State is a handbook about to be published by the New York State Council on the Arts. Assembled by the Vidiofreex, and funded by the Council, the handbook tells where video equipment is available and where videotapes can be viewed throughout the state. Limited press run is available free from Lydia Silman, Film/TV/Media section, NY State Council on the Arts, 250 W. 57th Street, New York, NY 10019.

Ms. article

Longtime video & filmmaker Wendy Appel has assembled lots of material about video from groups all around the country for an article in the February, 1975, *Ms.* magazine. Watch for it soon.

Videoscope announced

Gordon & Breach Science publishers, who distribute *Radical Software* and other video-oriented materials, are distributing a dummy copy of a Spring 1975 publication called *Videoscope*, dubbed "The magazine of videotape source information". The dummy indicates a quarterly publication at \$2.50/single copy, \$9.50 subscription/U.S. Editor is Ira Horowitz. Lead article in dummy: "ABC Covers a Major Golf Tournament". Our phone calls for further information were not returned at G&B.

Columbus, Ind. access

Videogram, the newsletter of the Video Access Center in Columbus, Ind. (Box 146, Col. Ind. 47201) reports that during second quarter of 1974 their portapak were borrowed for a total of 2,200½ hours; 554½ hours of programming were cablecast, which was 786 individual programs. The newsletter lists their tape library and several innovative projects, including "Hear with Your Hands," stories for young children with hearing difficulties; a six-part program on child abuse; 20 hours of interviews with local residents about planning as part of the city's "Choices" planning project.

They also report that their access channel almost went off the air entirely in June during recent negotiations with the cable company—Cox of Atlanta.

Satellites Conference

University of Wisconsin-Extension is planning a conference on "Satellites, Cable and the University," to be co-sponsored by Publicable, Inc. June 3-5, 1975. More on this in later issues.

Movement for Economic Justice

Just Economics, publication of Movement for Economic Justice, has printed an article about community uses of video by Charlie Domina. For sample and subscription, write to: MEJ, 1609 Connecticut Ave., NW, Washington, D.C. 20009. Subs are sliding scale from \$4 to \$25, according to income.

Cornell Technology Assessment

Cornell University's Program on Science, Technology, and Society has begun a major National Science Foundation-funded Technology Assessment of new mobile communications systems. Principal investigator is Raymond Bowers, who co-authored a previous study of the video telephone. (See *The Video Telephone: Impact of a New Era in Telecommunications*, by Edward M. Dickson & Bowers. New York: Praeger, 1973). For further information and input, write the program, 614 Clark Hall, Cornell University, Ithaca NY 14850. 607-256-3810.

New cable reports

Basic Documents in Cable Television and Broadband Communications, by Ralph Lee Smith (Howard University professor and author of *The Wired Nation*) has just been published as a resource of major primary sources in CATV, including laws and regulations, technical developments, social implications, etc. At \$20.00 and 650 pp., we aren't able to review it, but it seems like the kind of thing that every library should order. From: RR. Bowker Co., Xerox Education Group, 1180 Avenue of the Americas, New York, N.Y. 10036.

RAND Corporation has updated last year's publications on cable with two new additions: *Cable Television in the United States—Revolution or Evolution?* by Walter Baer (20 pp. \$1) and *Interconnecting Cable Television Systems by Satellite: An Introduction to the Issues* (22 pp. \$2) From: RAND, 1700 Main St. Santa Monica, CA 90406.

Community Video Report

Volume 2, Number 2
Autumn 1974

Quarterly publication of the Washington Community Video Center, Inc., 2414 18th Street, NW, P.O. Box 21068, Washington, D.C. 20009. Phone: (202) 462-6700.

Editor: Nick DeMartino. Associate Editor: Ray Popkin. Arts Editor: Gerardine Wurzburg. Contributing Editors: Becky Moore Clary, Victoria Costello.

This publication is typeset and laid-out at the GW Composition Shop, George Washington University, and printed at Carroll County Times, Westminster, Md. Deadline for Winter issue: January 1, 1975.

Feedback

Feedback is a column of letters from readers. We reserve the right to limit length.

Absorbing reading

Dear CVR:

Your publication turned up mysteriously in my bathroom and I found it very absorbing.

I am enclosing 4 clams for a good supply and this list of brain fodder I'd like to see more of in future issues:

- Get someone to address the issue of "quality" in local programming. Some of the stuff shown around here would bore you to tears. viz: the community won't support what they won't watch—add: Ma & Pa Jones love "slick" TV.

- How about some real graphic equipment reports—more hardware news.

- Let's advance the state of the art with production and editing tips

- If you could dig up a transistor phreak to do illustrated "How To—" articles on equipment you can make yourself and conversion/adaption to present equipment.

- How about publishing a comprehensive list of addresses of information centers, video institutions, free access centers, video experts, video artists, etc. and update it occasionally. (Like where the hell is the cable television info center? And who is Ron Hays and where can you get in touch with him?) How about a video bibliography?

Great Rag! Thanks.

—Kenneth Dahle

Suggestions from Spokane

Dear Nick:

First, I want to tell you how much I appreciate *Community Video Report*. We've received two issues so far and I'm both pleased and amazed at the work that has gone into them. Your articles on hardware and "theory" have been especially valuable. And, since I have assumed responsibility for developing our print library and information exchange, your reviews have been very helpful.

One suggestion—reviews would be more valuable if prices and addresses could be consistently listed for each item, and we would appreciate sources for specs on hardware surveyed.

Spokane Community Video started out a few years ago with a couple of friends and a portapak. This spring we received a grant from Battelle Research Institute for coverage of a series of environmental conferences which are being held this summer in conjunction with Expo '74. As a result, we have suddenly become a "legitimate" organization, with three Sanyo cameras, a Sony 8400, two 8600's and a 320 editing machine (which doesn't work half the time), proc amp and SEG. We are also compiling quite a library of tapes from the conferences we've been covering.

Following this project we hope we can evolve a mechanism for pooling the equipment through some form of association so that it can become accessible to a wide range of people. Cable is scheduled to come to Spokane in 1976. Generating public awareness of its potential will be a major focus of our activity in the next couple of years.

We would be interested in establishing a tape exchange with Washington Community Video Center, and would like information on your policies as well as a list of tapes which are available. As a start, if you could send us a copy of *Itself* (mentioned in your Winter issue), we would be very willing to make a tape on us and our work in exchange.

—Mark Musick

Minneapolis video group on PBS

A note from University-Community Video Center in Minneapolis:

I enjoyed the article about our center, bud did I really say all those things?

Stephen Kulczycki will send you a release on our new Access show this fall. We are planning to program a bi-weekly 30 minute feature during prime time on Tuesday or Thursday nights. The Educational Station KTCA Channel 2 is allowing us to run scan-conversion video. They are planning to purchase a TBC this fall, but will place it in their space. We will probably stay with Scan because "We can control the Program".

The show is tentatively called "Changing Channels" and will be a magazine format shot entirely on half-inch edited on one-inch and transferred to Quad through scan-off monitor.

—Ron McCoy

Community Video Report

A publication of the Washington Community Video Center, 2414 18th St., NW, P.O. Box 21068, Washington, D.C. 20009

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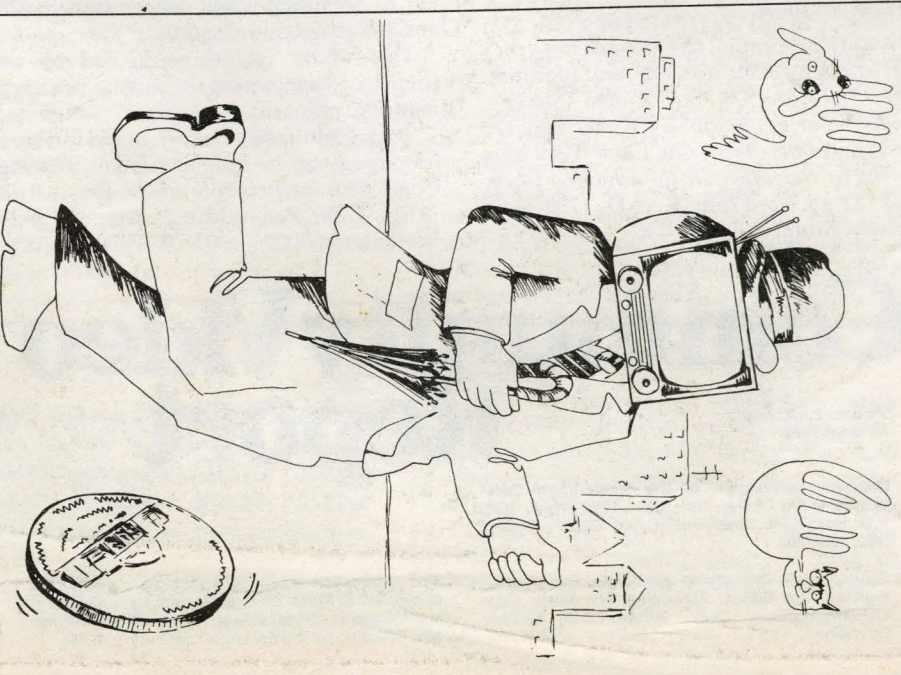
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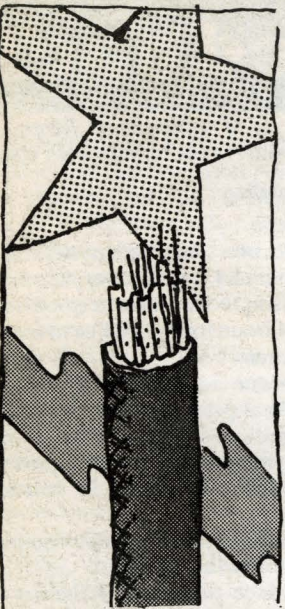


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